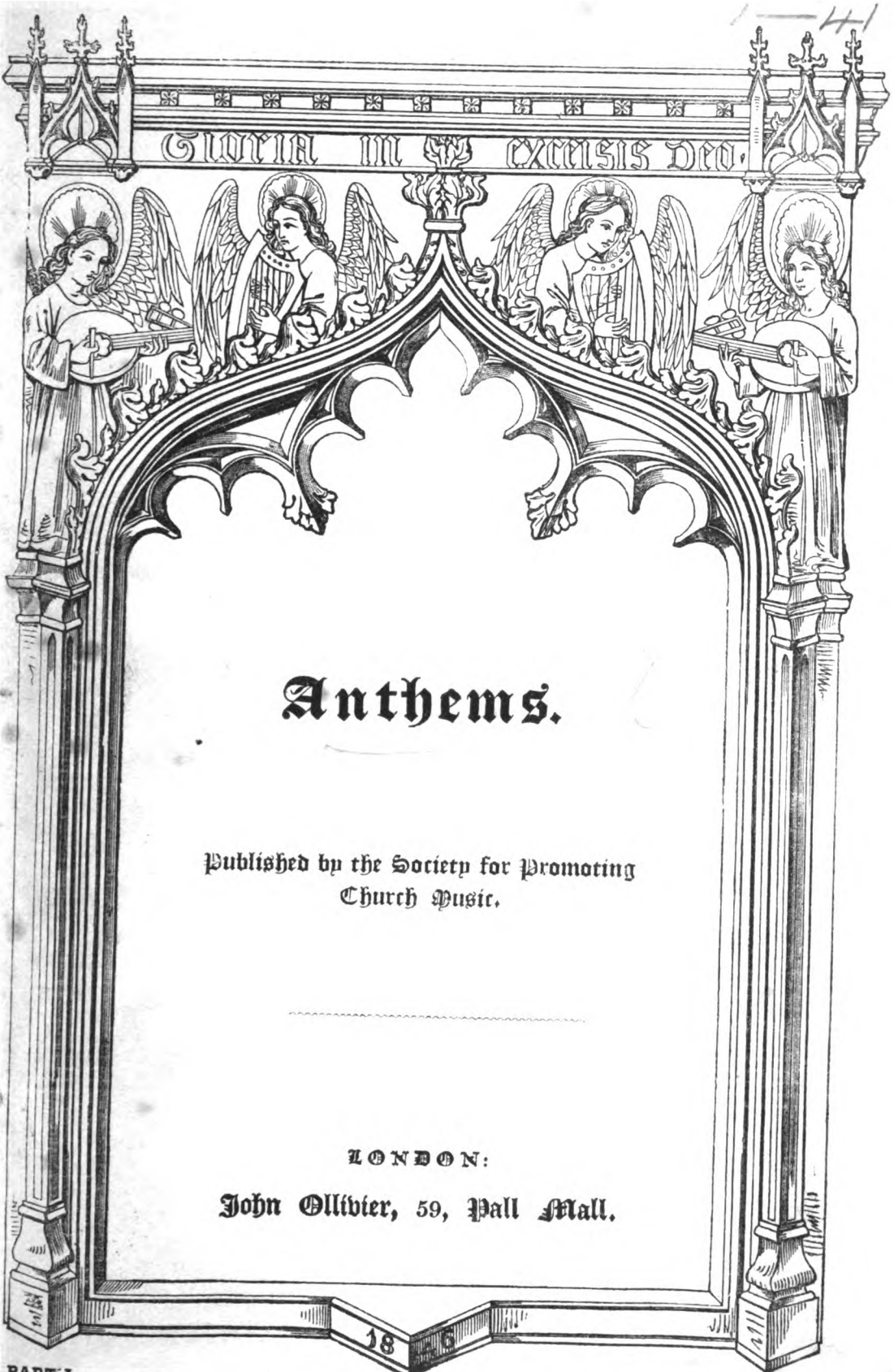

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7231



Anthems.

Published by the Society for Promoting
Church Music.

LONDON:

John Ellibier, 59, Pall Mall.

PART I.

CONTENTS.

O LOVE THE LORD. By GOLDWIN.

PRAISE THE LORD, O MY SOUL. By OKELAND.

FOR UNTO US A CHILD IS BORN. By HASELTON.

O PRAISE GOD IN HIS HOLINESS. By WELDON.

BEHOLD NOW, PRAISE THE LORD. By ROGERS.

DELIVER US, O LORD OUR GOD. By BATTEN.

TEACH ME, O LORD, THE WAY OF THY STATUTES. By ROGERS.

O PRAISE THE LORD. By WELDON.

VENI, CREATOR SPIRITUS; "Come, Holy Ghost, our souls inspire;"
the Hymn in the Office for the Consecration of Bishops; as set by
THOMAS TALLIS.

OUT OF THE DEEP. By ALDRICH.



Published by the Society for Promoting Church Music.

Veni, Creator Spiritus;

(Come, Holy Ghost, our Souls inspire;)

The Hymn in the Office for the

Consecration of Bishops,

As set by

Thomas Tallis.

London: John Olbier, 59, Pall Mall.

1847.

PRICE THREE-PENCE.



Veni, Creator Spiritus.

By Thomas Tallis.

Treble. Come, Ho - ly Ghost, our souls in - spire, And light - en

Alto. Come, Ho - ly Ghost, our souls in - spire, And light - en

Tenor. Come, Ho - ly Ghost, our souls in - spire, And light - en

Bass. Come, Ho - ly Ghost, our souls in - spire, And light - en

Piano-Forte or Organ.

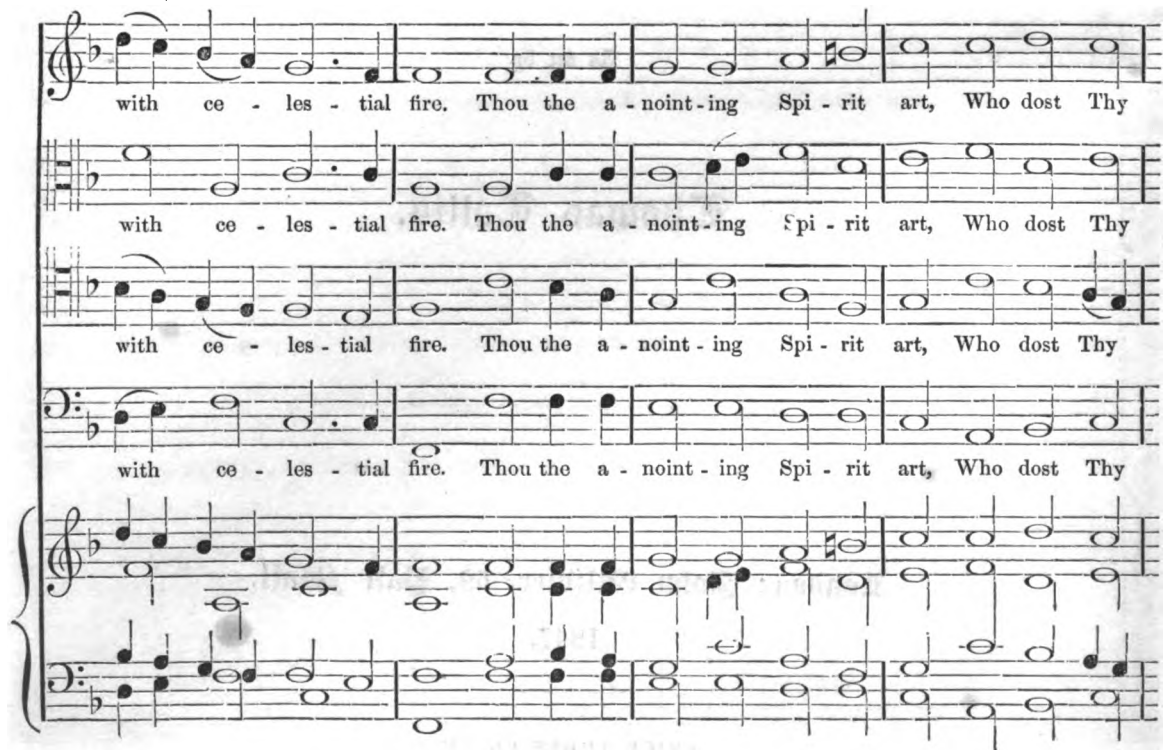


with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy

with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy

with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy

with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy



VENI, CREATOR SPIRITUS.

Decani.

sev'n - fold gifts im - part. Thy bless - ed Unc - tion from a - bove,
seven - fold gifts im - part. The bless - ed Unc - tion from a - bove,
seven - fold gifts im - part. Thy bless - ed Unc - tion from a - bove,
seven - fold gifts im - part. Thy bless - ed Unc - tion from a - bove,

Is com - fort, life, and fire of love. En - a - ble with per - pe - tual
Is com - fort, life, and fire of love. En - a - ble with per - pe - tual
Is com - fort, life, and fire of love. En - a - ble with per - pe - tual
Is com - fort, life, and fire of love. En - a - ble with per - pe - tual

VENI, CREATOR SPIRITUS.

Cantoris.

light The dul - ness of our blind - ed sight. A - noint and cheer our

light The dul - ness of our blind - ed sight. A - noint and cheer our

light The dul - ness of our blind - ed sight. A - noint and cheer our

light The dul - ness of our blind - ed sight. A - noint and cheer our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

VENI, CREATOR SPIRITUS.

foes, give peace at home: Where Thou art guide, no ill can come.

foes, give peace at home: Where Thou art guide, no ill can come.

foes, give peace at home: Where Thou art guide, no ill can come.

foes, give peace at home: Where Thou art guide, no ill can come.

Full.

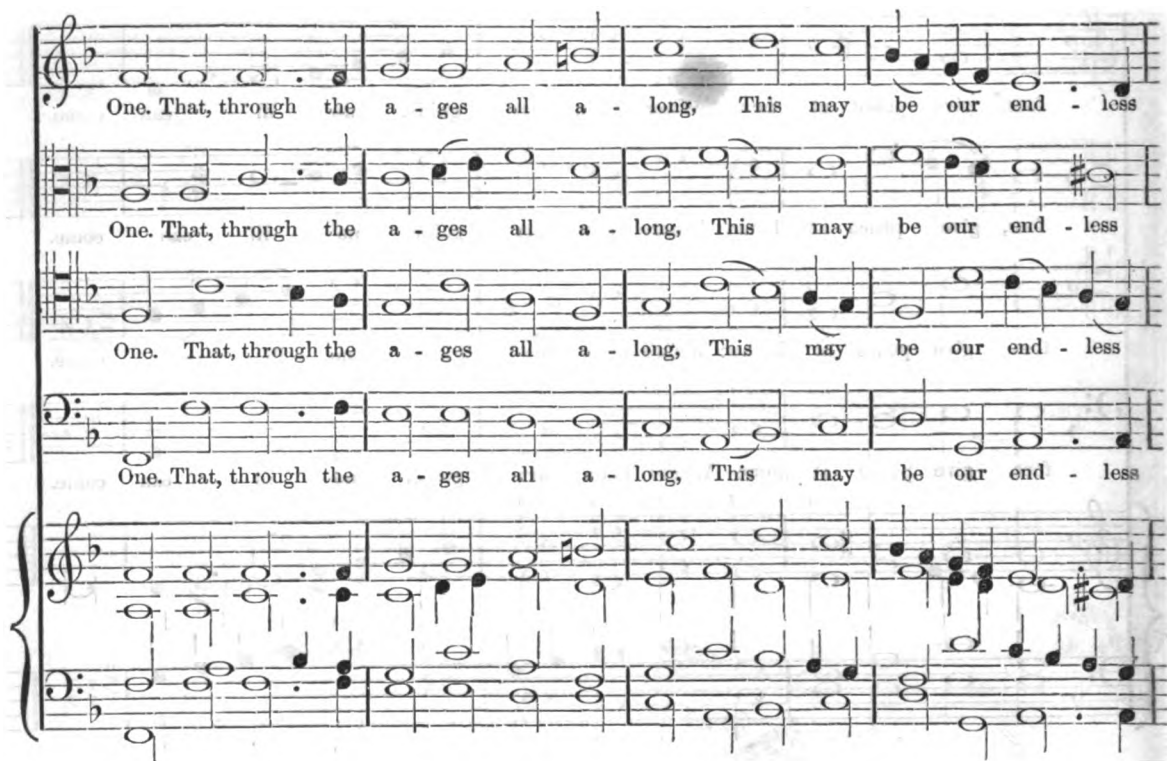
Teach us to know the Fa - ther, Son, And Thee, of both, to be but

Teach us to know the Fa - ther, Son, And Thee, of both, to be but

Teach us to know the Fa - ther, Son, And Thee, of both, to be but

Teach us to know the Fa - ther, Son, And Thee, of both, to be but

VENI, CREATOR SPIRITUS.

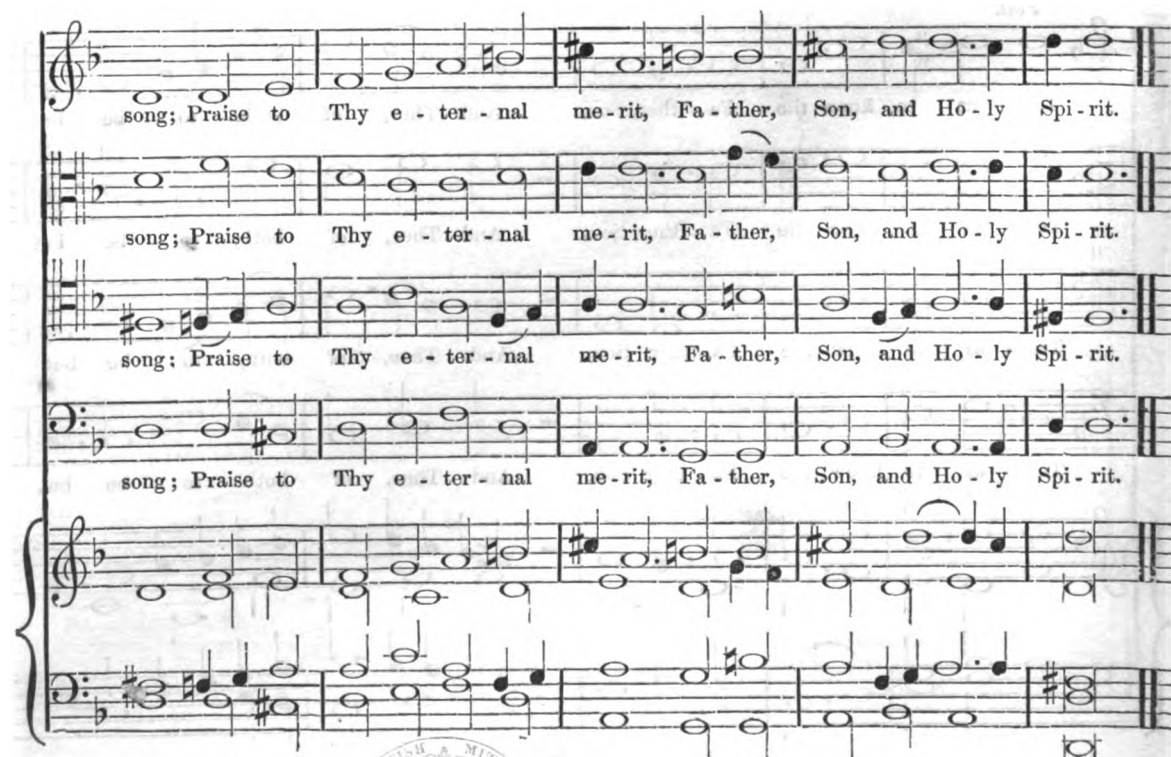


One. That, through the a - ges all a - long, This may be our end - less

One. That, through the a - ges all a - long, This may be our end - less

One. That, through the a - ges all a - long, This may be our end - less

One. That, through the a - ges all a - long, This may be our end - less



song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.



Out of the Deep have I called.

Anthem for Four Voices.

By Henry Aldrich.

Treble. Out of the deep have I call -

Alto. Out of the deep have I call - ed un -

Tenor.

Bass.

Organ,
or
Piano-
Forte.

- - - ed un - to Thee, O Lord, Out of the deep have I

to Thee, O Lord, have I call - ed un - to Thee, -

Out of - - - the deep, -



OUT OF THE DEEP HAVE I CALLED.

call - ed un - to - Thee, un - to Thee, O Lord,
 - - - O Lord, Out of - - - the deep have I
 - - - have I call - ed - - un - to Thee, O Lord, have I call - ed
 Out of - - the deep have I call - ed

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Out of the deep have I call - ed un - to Thee, O Lord, have
 call - ed un - to Thee, have I call - ed un - to Thee, O
 un - to Thee, O Lord, Out of - - - the deep - -
 un - to Thee, O Lord, Out

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics continue across the staves, maintaining the same musical structure and instrumentation as the first system.

OUT OF THE DEEP HAVE I CALLED.

3

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "I call - ed un - to Thee, un - to Thee, O Lord, have I Lord, have I call - ed un - - - to Thee, O Lord, have I call - ed un - to Thee, O - - - - Lord, of the deep - - have I call - ed un - to Thee, have I". The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "call - ed un - to Thee, O Lord; - Lord, hear my have I call - ed un - to Thee, O Lord; - O Lord, hear have I call - ed un - to - - Thee, O Lord; Lord, hear my call - ed un - to Thee, O Lord; - Lord, hear my". The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

OUT OF THE DEEP HAVE I CALLED.

voice, O Lord, hear my voice. O let thine
 - - my voice, hear - - my voice O let thine
 voice, O Lord, hear my voice. O let thine
 voice, O Lord, hear my voice. O let thine

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having its own line of lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ear con - si - der well the voice of my com - plaint.
 ear con - si - der well the voice of my - - com - plaint.
 ear con - si - der well the voice of my com - plaint.
 ear con - si - der well the voice of my com - plaint.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics for this system are: "ear con - si - der well the voice of my com - plaint." The vocal parts continue their homophonic setting, and the piano accompaniment maintains the harmonic structure.

For if Thou, Lord, wilt be ex - treme to mark what is

For if Thou, Lord, wilt be ex - - treme to mark what is

For if Thou, Lord, wilt be ex - treme to mark what is

For if Thou, Lord, wilt be ex - treme to mark what is

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one flat (B-flat). The lyrics are: "For if Thou, Lord, wilt be ex - treme to mark what is". The piano part features a steady accompaniment with chords and moving lines in both hands.

done a - miss, O Lord, who may - a - bide - - -

done a - miss, O Lord, O Lord, who may a - bide

done a - miss, O Lord, who may - a - bide - - -

done a - miss, O Lord, who may a - bide

The second system of the musical score continues the vocal and piano parts. The lyrics are: "done a - miss, O Lord, who may - a - bide - - -". The piano accompaniment continues with a similar harmonic texture, supporting the vocal lines.

OUT OF THE DEEP HAVE I CALLED.

it.

it.

it. For there is mer - cy with Thee, there - fore shalt Thou be

it. For there is mer - cy with

The first system of the musical score for 'Out of the Deep Have I Called.' It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The lyrics are: 'it. For there is mer - cy with Thee, there - fore shalt Thou be'. The piano part consists of a right-hand melody and a left-hand accompaniment.

For there is mer - cy with Thee, there - fore shalt

For there is mer - cy with Thee, there -

fear - ed, there is mer - cy with Thee, there - fore shalt

Thee, there is mer - cy with Thee, O Lord, there - fore shalt

The second system of the musical score continues the melody and accompaniment. The lyrics are: 'For there is mer - cy with Thee, there - fore shalt', 'For there is mer - cy with Thee, there -', 'fear - ed, there is mer - cy with Thee, there - fore shalt', and 'Thee, there is mer - cy with Thee, O Lord, there - fore shalt'. The piano part continues with the same accompaniment.

OUT OF THE DEEP HAVE I CALLED.

7

Thou be fear - ed.
 fore shalt Thou be fear - ed. For there is
 Thou be fear - ed, there is
 Thou be fear - ed, shalt Thou be fear -

This musical system consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is a Cello/Double Bass part. The fifth staff is a Piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The key signature has one flat (B-flat), and the time signature is common time (C).

For there is mer - cy with Thee, there - fore
 mer - cy with Thee, is mer - cy with Thee, there - fore shalt
 mer - cy, there is mer - cy with Thee,
 ed, there is mer - cy with Thee,

This musical system continues the composition with five staves, following the same instrumental arrangement as the first system. The lyrics continue across the vocal staves. The piano accompaniment provides harmonic support for the vocal lines.

7

OUT OF THE DEEP HAVE I CALLED.

shalt Thou be fear - ed, there - fore shalt Thou be fear - ed, For
 Thou be fear - - - ed, shalt Thou be - - fear - - ed.
 there - fore shalt Thou be fear - ed, For
 For there is

This system contains five staves. The first three staves are vocal parts with lyrics. The fourth staff is a single line, likely for a basso continuo or a specific instrument. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

there is mer - cy with Thee, there-fore shalt Thou be fear - - ed, For
 there-fore shalt Thou be fear - - ed, For
 there is mer - cy with Thee. For
 mer - cy with Thee, O Lord. For

This system continues the musical score with five staves. It follows the same format as the first system, with vocal parts, a single line, and piano accompaniment. The lyrics continue across the staves. The musical notation includes various notes, rests, and accidentals consistent with the first system.

there is mer - cy with Thee, there - fore shalt Thou be fear -

there is mer - cy with Thee, For there is mer - cy with

there is mer - cy with Thee, there - fore shalt Thou be

there is mer - cy with Thee, there - fore shalt Thou be fear -

ed; For there is

Thee, there - fore shalt Thou be fear - - ed, For there is

fear - - - - - ed, For there is

ed, shalt Thou be fear - - - - - ed, there is mer - cy

mer - cy with Thee, - - - there - fore, O Lord, shalt Thou be fear -

mer - cy with Thee, there - fore, O Lord, shalt Thou be

mer - cy with Thee, there - fore, O Lord, there - - fore shalt Thou be

with Thee, - - - there - fore, O Lord, shalt Thou be

The first system of the musical score for 'Out of the Deep Have I Called'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'mer - cy with Thee, - - - there - fore, O Lord, shalt Thou be fear -', 'mer - cy with Thee, there - fore, O Lord, shalt Thou be', 'mer - cy with Thee, there - fore, O Lord, there - - fore shalt Thou be', and 'with Thee, - - - there - fore, O Lord, shalt Thou be'.

- - - ed, shalt Thou be fear - - ed.

fear - - ed, there - fore shalt Thou be - - - fear - ed.

fear - - ed, there - fore shalt Thou be fear - - ed.

fear - - ed, There - fore shalt Thou be fear - - ed.

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: '- - - ed, shalt Thou be fear - - ed.', 'fear - - ed, there - fore shalt Thou be - - - fear - ed.', 'fear - - ed, there - fore shalt Thou be fear - - ed.', and 'fear - - ed, There - fore shalt Thou be fear - - ed.'.

Lord of the Harvest

ANTHEM

FOR TENOR SOLO AND CHORUS

COMPOSED BY

ETHEL MAY CLAPTON.

PRICE FOURPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

AUTHOR'S PROPERTY.



Lord of the Harvest.

ANTHEM FOR TENOR SOLO AND CHORUS.

ETHEL MAY CLAPTON.

Moderato.

ORGAN.

mf

p rall.

3

Ped. to Sw.

The organ introduction is in C major, 4/4 time. It begins with a *Moderato* tempo. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. The piece concludes with a *p rall.* (piano, rando) section featuring a triplet of eighth notes in the right hand.

SOPRANO.

ALTO.

TENOR.

BASS.

p

cres.

Lord of the Harvest, once a-gain We thank Thee for the ri-pen'd grain ; For crops safe car-ried,

Lord of the Har-vest, once a-gain We thank Thee for the ri-pen'd grain ; For crops safe car-ried,

Lord of the Har-vest, once a-gain We thank Thee for the ri-pen'd grain ; For crops safe car-ried,

Lord of the Har-vest, once a-gain We thank Thee for the ri-pen'd grain ; For crops safe car-ried,

p Gt. to open Diap.

add Princ.

The vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment enter with the first verse. The organ part includes a *p* (piano) instruction and a *p Gt. to open Diap.* (piano Great to open Diapason) instruction. The organ accompaniment features a *cres.* (crescendo) instruction. The organ part also includes an *add Princ.* (add Pedal Point) instruction.

p

sent to cheer Thy ser-vantsthro' an - o - ther year ; For all sweet ho - ly thoughts sup - plied By

sent to cheer Thy ser-vantsthro' an - o - ther year ; For all sweet ho - ly thoughts supplied By

sent to cheer Thy ser-vantsthro' an - o - ther year ; For all sweet ho - ly thoughts sup - plied By

sent to cheer Thy ser-vantsthro' an - o - ther year ; For all sweet ho - ly thoughts supplied By

The vocal parts and organ accompaniment enter with the second verse. The organ part includes a *p* (piano) instruction. The organ accompaniment features a *cres.* (crescendo) instruction.

LORD OF THE HARVEST.

cres.
seed-time, and by Har-vest-tide; For all sweet ho-ly thoughts supplied By seed-time, and by

cres.
seed-time, and by Har-vest-tide; For all sweet ho-ly thoughts supplied By seed-time, and by

cres.
seed-time, and by Har-vest-tide; For all sweet ho-ly thoughts supplied, By seed-time, and by

cres.
seed-time, and by Har-vest-tide; For all sweet ho-ly thoughts supplied By seed-time, and by

cres. Full Sw.

rit. Har-vest-tide. *a tempo mp* Lord of the Har-vest, once a-gain We thank Thee for the

rit. Har-vest-tide. *a tempo. mp* Lord of the Har-vest, once a-gain We thank Thee for the

rit. Har-vest-tide. *a tempo. mp* Lord of the Har-vest, once a-gain We thank Thee for the

rit. Har-vest-tide. *a tempo. mp* Lord of the Har-vest, once a-gain We thank Thee for the

rit. reduce Sw. Gt. a tempo.

cres. ri-pen'd grain; For crops safe car-ried, sent to cheer Thy ser-vants through an-

cres. ri-pen'd grain; For crops safe car-ried, sent to cheer Thy ser-vants through an-

cres. ri-pen'd grain; For crops safe car-ried sent to cheer Thy ser-vants through an-

cres. ri-pen'd grain; For crops safe car-ried sent to cheer Thy ser-vants through an-

cres.

LORD OF THE HARVEST.

- o - ther year. The bare dead grain, in au - tumn sown, Its robe of ver - nal green puts on ;

- o - ther year. The bare dead grain, in au - tumn sown, Its robe of ver - nal green puts on ;

- o - ther year. The bare dead grain, in au - tumn sown, Its robe of ver - nal green puts on ;

- o - ther year. The bare dead grain, in au - tumn sown, Its robe of ver - nal green puts on ;

Ch. to Prin.

Glad from its win - try grave it . . springs, Fresh gar - nished by the King of . . kings ; So,

Glad from its win - try grave it springs, Fresh gar - nished by the King of kings ; So,

Glad from its win - try grave it springs, Fresh gar - nished by the King of . . kings ; So,

Glad from its win - try grave it springs, Fresh gar - nished by the King of kings ; So,

Gt. coup. to Sw. Prin. Sw. to Ob.

Lord, to those who sleep . . in Thee, to those who sleep; Shall new and glo - rious

Lord, to those who sleep . . in Thee, to those who sleep Shall new and glo - rious

Lord, to those who sleep, who sleep in Thee, to those who sleep Shall new and glo - rious

Lord, to those who sleep in Thee, to those who sleep in Thee Shall new and glo - rious

rall. a tempo. ff a tempo. ff a tempo. ff a tempo. Gt. Diap. ff a tempo.

LORD OF THE HARVEST.

rit. *a tempo.* *mf*

bo - dies be ; Shall glo - rious, glo - rious bo - dies be. Lord of the Har - vest,

rit. *a tempo.* *mf*

bo - dies be ; Shall glo - rious, glo - rious bo - dies be. . . Lord of the Har - vest,

rit. *a tempo.* *mf*

bo - dies be ; Shall glo - rious, glo - rious bo - dies be. . . Lord of the Har - vest,

rit. *a tempo.* *mf*

bo - dies be ; Shall glo - rious, glo - rious bo - dies be. Lord of the Har - vest,

rit. *mf a tempo. Gt. Prin.*

cres. *f*

once a - gain We thank Thee for the ripen'd grain ; For crops safe car - ried, sent to cheer Thy

cres. *f*

once a - gain We thank Thee for the ripen'd grain ; For crops safe car - ried, sent to cheer Thy

cres. *f*

once a - gain We thank Thee for the ripen'd grain ; For crops safe car - ried, sent to cheer Thy

cres. *f*

once a - gain We thank Thee for the ripen'd grain ; For crops safe car - ried, sent to cheer Thy

cres.

f *rit.*

ser - vants through an - o - ther year, Thy ser - vants through an - o - ther year.

f *rit.*

ser - vants through an - o - ther year, Thy ser - vants through an - o - ther year.

f *rit.*

ser - vants through an - o - ther year, Thy ser - vants through an - o - ther year.

f *rit.*

ser - vants through an - o - ther year, Thy ser - vants through an - o - ther year.

add 15th. *rit.*

LORD OF THE HARVEST.

Andante, non troppo lento. **TENOR SOLO.**

Nor vain - ly of Thy Word we

Gt. 8 ft. Flute. *Sw.*

ask A les - son from the reap - er's task : So

cres. shall . . . Thine An - gels is - sue forth ; *f* The tares . . be burnt ; the just of

earth, To wind . . and storm ex - posed . . no more, Be

ga - ther'd to their Fa - ther's store ; To wind and storm ex -

LORD OF THE HARVEST.

- posed . . no more, Be ga - ther'd to their Fa - ther's store. . .

TENOR SOLO.
mf Dai - ly, O Lord, our prayers be said, . . . As Thou . . hast taught, for dai - ly

SOPRANO.

ALTO.
p Dai - ly, O Lord, our prayers be said, As

TENOR.
p Our prayers be said, for dai - ly

BASS.
p Our prayers be said, for dai - ly

mf *Gt. 8 ft. Flute coupled to Swell.*

bread; But not . . a-lone our bo-dies feed, Sup -

p As Thou hast taught, for dai - ly bread; But not . . a-lone our bo-dies

Thou . . hast taught, for dai - ly bread; But not a-lone our bo-dies

bread, for dai - ly bread, our bo-dies feed, Sup -

bread, for dai - ly bread, our bo-dies feed, Sup -

cres.

LORD OF THE HARVEST.

ply . . our faint - ing spi - rits' need : O Bread . . of life, from

feed, Sup-ply our need :

feed, Sup-ply our need : from

- ply our spi-rits' need : O Bread of life,

- ply our spi-rits' need : O Bread of life,

p *cres.* *pp* *pp*

day . . to day, Be Thou . . our Com - fort, Food, . . and Stay, our

Be Thou . . our Stay,

day . . to day, Be Thou . . our Stay,

from day to day, from day to day, Be Thou our Stay,

from day to day, from day to day, Be Thou our Stay,

cres. *p* *dim.*

LORD OF THE HARVEST.

rit. Food . . and Stay, *a tempo. mf* O Bread . . of life, from day to day, . . . O

rit. our Food, and Stay,

rit. our Food, and Stay,

rit. our Food, and Stay, *mf* O

rit. our Food, and Stay,

Ch. Dulc. *a tempo.* *Sw. to Oboe.* *Ped. to Sw.*

Bread of life, O Bread of life, from day . . . to

O Bread of life, from day to day, . . . O Bread of

O Bread of life, from day to day, O Bread of

Gt. 8 ft. Fl. to Sw. *Ped. to Gt.*

LORD OF THE HARVEST.

cres.
day, Be Thou our

cres.
Bread . . of life, from day to day, . . Be Thou . . our Com - fort, our

cres.
day, O Bread of life, from day to day, Be Thou . . our Com - fort, our

cres.
life, from day to day, Be Thou . . our Com - fort,

cres.
life, from day to day, Be Thou . . our Com - fort,

Gt. Sw. open.
cres.
Ped. 16 ft.

Com - fort, Food, and Stay, be Thou our Com - fort,

Com - fort, Food, and Stay, be Thou our Com - fort,

Com - fort, Food, and Stay, be Thou our Com - fort,

our Com-fort, Food, and Stay, be Thou our Com - fort,

our Com-fort, Food, and Stay, be Thou our Com - fort,

Gt. Prin.

LORD OF THE HARVEST.

rit.
be Thou our Comfort, our Com - - fort, Food, and Stay.
rit.
be Thou our Comfort, be Thou our Comfort, Food, and Stay.
rit.
be Thou our Comfort, be Thou our Comfort, Food, and Stay.
rit.
be Thou our Comfort, be Thou our Comfort, Food, and Stay.
rit.
be Thou our Comfort, our Food, and Stay.
dim. rit. rall.

Allegro non troppo.
mf Im - mor - tal hon - our,
mf Im - mor - tal hon - our,
mf Im - mor - tal hon - our,
mf Im - mor - tal hon - our,
mf Im - mor - tal hon - our,
Allegro non troppo.
cres. rall. Gt. Prim.

cres.
end - less fame At - tend th'Al-might-y Fa - ther's Name; The Sa - viour Son be
cres.
end - less fame At - tend th'Al-might-y Fa - ther's Name; The Sa - viour Son be
cres.
end - less fame At - tend th'Al-might-y Fa - ther's Name; The Sa - viour Son be
cres.
end - less fame At - tend th'Al-might-y Fa - ther's Name; The Sa - viour Son be

LORD OF THE HARVEST.

glo - ri - fied, Who for lost man's re - demp - tion died ; An e - qual a - dor -

glo - ri - fied, Who for lost man's re - demp - tion died ; An e - qual a - dor

glo - ri - fied, Who for lost man's re - demp - tion died ; An e - qual a - dor -

glo - ri - fied, Who for lost man's re - demp - tion died ; An e - qual a - dor -

Gt. Diap.

- a - tion be, E - ter - nal Com - fort - er, to Thee, An e - qual a - dor - a - tion be, E -

- a - tion be, E - ter - nal Com - fort - er, to Thee, An e - qual a - dor - a - tion be, E -

- a - tion be, E - ter - nal Com - fort - er, to Thee, An e - qual a - dor - a - tion be, E -

- a - tion be, E - ter - nal Com - fort - er, to Thee, An e - qual a - dor - a - tion be, E -

- ter - nal Com - fort - er to Thee. Im - mor - tal hon - our, end - less fame At - tend th'Al-might-y

- ter - nal Com - fort - er to Thee. Im - mor - tal hon - our, end - less fame At - tend th'Al-might-y

- ter - nal Com - fort - er to Thee. Im - mor - tal hon - our, end - less fame At - tend th'Al-might-y

- ter - nal Com - fort - er to Thee. Im - mor - tal hon - our, end - less fame At - tend th'Al-might-y

add Prin.

LORD OF THE HARVEST.

Fa-ther's Name, The Sa-viour Son be glo-ri-fied, Who for lost man's re-demp-tion died; An

Fa-ther's Name, The Sa-viour Son be glo-ri-fied, Who for lost man's re-demp-tion died; An

Fa-ther's Name, The Sa-viour Son be glo-ri-fied, Who for lost man's re-demp-tion died; An

Fa-thers Name, The Sa-viour Son be glo-ri-fied, Who for lost man's re-demp-tion died; An

add 15th.

e-qual a-dor-a-tion be, E-ter-nal Com-fort-er, to Thee. A-

e-qual a-dor-a-tion be, E-ter-nal Com-fort-er, to Thee. A-

e-qual a-dor-a-tion be, E-ter-nal Com-fort-er, to Thee. A-

e-qual a-dor-a-tion be, E-ter-nal Com-fort-er, to Thee. A-

Mixtures. *Full Org.*

- men, A-men, A - - - men.

- men, A-men, A - - - men.

- men, A-men, A - - - men.

- men, A-men, A - - - men.

THE LORD REIGNETH

3

AN EASY FESTIVAL ANTHEM

COMPOSED BY

EDWYN A. CLARE.

Ps. xcvi. 2, 3, 6, 9; xcvii. 1, 2.

Price Threepence.
Tonic Sol-fa, price Twopence.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

Marcato.
Gt. with Sw. coup.
Ped.

ORGAN.
♩ = 112.

SOPRANO.
ALTO.
TENOR.
BASS.

Sing to the Lord, and bless His Name; shew forth His sal - va - tion from day . . to day. De -

- clare His glo - ry a - mong the hea - then, His won - ders, His won - ders a - mong all . . peo - ple.

Copyright, 1892, by Novello, Ewer and Co.

THE LORD REIGNETH.

Hon - our and ma - jes - ty are be - fore Him : strength and beau - ty are in His sanc - tu - a - ry.

Hon - our and ma - jes - ty are be - fore Him : strength and beau - ty are in His sanc - tu - a - ry.

Hon - our and ma - jes - ty are be - fore Him : strength and beau - ty are in His sanc - tu - a - ry.

Hon - our and ma - jes - ty are be - fore Him : strength and beau - ty are in His sanc - tu - a - ry.

rall.
Sing to the Lord, and bless His Name; shew forth His sal - va - tion from day to day.

rall.
Sing to the Lord, and bless His Name; shew forth His sal - va - tion from day to day.

rall.
Sing to the Lord, and bless His Name; shew forth His sal - va - tion from day to day.

rall.
Sing to the Lord, and bless His Name; shew forth His sal - va - tion from day to day.

rall. *a tempo.*

Adagio.

Adagio. ♩ = 72. With expression.

rall. *Sw.*

SOPRANOS ONLY, OR SOPRANO OR TENOR SOLO.

O wor - ship the Lord in the beau - ty of ho - li - ness, O wor - ship the

THE LORD REIGNETH.

Lord in . . the beau-ty of . . ho-li-ness: fear . . be - fore Him, all the

earth, fear . . be - fore Him, all . . the earth. O wor-ship the

rall. *a tempo.*

Lord in the beau-ty of . . ho-li-ness, O wor-ship the Lord, O . . wor-ship the

cres.

Lord in the beau-ty of . . ho-li-ness, in . . the beau-ty of . . ho-li-ness.

rit.

SOFT CHORUS OR QUARTET.

a tempo.

O . . wor-ship the Lord in the beau-ty of ho-li-ness, O wor-ship the Lord in the

a tempo.

THE LORD REIGNETH.

beau - ty of . . ho - li - ness : fear . . be - fore Him, all . . the earth, fear . . be -
 - fore Him, all . . the earth. O wor - ship the Lord in the beau - ty of ho - li - ness, O
 wor - ship the Lord, O wor - ship the Lord in the beau - ty of ho - li - ness, in the
 beau - ty of ho - li - ness . . .

rall. *a tempo.* *cres.*
rall. *a tempo.* *cres.*
rit. *rit.* *cres.*

(4)

THE LORD REIGNETH.

Animato.

The

The

The

The

Animato. ♩ = 112

f

Lord reign-eth; let the earth re-joyce; the Lord reign-eth; let the earth re-joyce; let the

Lord reign-eth; let the earth re-joyce; the Lord reign-eth; let the earth re-joyce;

Lord reign-eth; let the earth re-joyce; the Lord reign-eth; let the earth re-joyce; let the

Lord reign-eth; let the earth re-joyce; the Lord reign-eth; let the earth re-joyce;

earth... re-joyce, let the earth... re-joyce, let the mul-ti-tude of isles be glad thereof.

let earth re-joyce, let earth re-joyce, let the mul-ti-tude of isles be glad there-of.

earth... re-joyce, let the earth... re-joyce, let the mul-ti-tude of isles be glad there-of.

let earth re-joyce, let earth re-joyce, let the mul-ti-tude of isles be glad there-of.

THE LORD REIGNETH.

mf
right-eous-ness and
mf
right-eous-ness and
mf
right-eous-ness and
mf
Clouds and darkness are round about Him, clouds and darkness are round a bout Him : righteousness and
Full Sw.
Ped.
senza Ped.
judg-ment are the hab - i - ta - tion of His throne, right-eous-ness and judg-ment are the
judg-ment are the hab - i - ta - tion of His throne, right-eous-ness and judg-ment are the
judg-ment are the hab - i - ta - tion of His throne, right-eous-ness and judg-ment are the
judg-ment are the hab - i - ta - tion of . . His throne, right-eous-ness and judg-ment are the
Ped.
hab - i - ta - tion of His throne. The Lord reigneth; let the earth re - joice; the
hab - i - ta - tion of . . His . . throne. The Lord reigneth; let the earth re - joice; the
hab - i - ta - tion of . . His . . throne. The Lord reigneth; let the earth re - joice; the
hab - i - ta - tion of His throne. The Lord reigneth; let the earth re - joice; the
f

THE LORD REIGNETH.

Lord reigneth; let the earth re-joice; let the earth . . rejoice, let the earth . . rejoice; let the

Lord reigneth; let the earth re-joice; let earth rejoice, let earth rejoice; let the

Lord reigneth; let the earth re-joice; let the earth . . rejoice, let the earth . . rejoice; let the

Lord reigneth; let the earth re-joice; let earth rejoice, let earth rejoice; let the

mul-ti-tude of isles be . . glad thereof. The Lord reigneth; let the

mul-ti-tude of isles be glad thereof. The Lord reigneth; let the

mul-ti-tude of isles be . . glad thereof. The Lord reigneth; let the

mul-ti-tude of isles be . . glad thereof. The Lord reigneth; let the earth rejoice; the Lord reigneth; let the

earth re-joice; re-joice, re-joice, and be glad . . there-of. A - men.

earth re-joice; re-joice, re-joice, and be glad . . there-of. A - men.

earth re-joice; re-joice, re-joice, and be glad . . there-of. A - men.

earth re-joice; re-joice, re-joice, and be glad . . there-of. A - men.

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NOW IS CHRIST RISEN

4

EASTER ANTHEM

COMPOSED BY

EDWYN A. CLARE.

Price Threepence.

I Cor. xv. 20—22;
Rev. v. 13.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

Allegro con spirito.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

Allegro con spirito.

Gt. Org.

Ped.

Now is Christ ris - en from the dead, now is Christ ris - en from.. the

Now is Christ ris - en from the dead, now is Christ ris - en from.. the

Now is Christ ris - en from.. the dead, now is Christ ris - en from.. the

Now is Christ ris - en from the dead, now is Christ ris - en from.. the

f

Ped.

Copyright, 1892, by Novello, Ewer and Co.



NOW IS CHRIST RISEN.

dead, and be - come the first-fruits of them that slept, and be - come the

dead, and be - come the first-fruits of them that slept, and be - come the

dead, and be - come the first-fruits of them that slept, and be - come the

dead, and be - come the first-fruits of them that slept, and be - come the

first-fruits of them that slept. Now is Christ ris - en from the dead,

first-fruits of them that slept. Now is Christ ris - en from the dead,

first-fruits of them that slept. Now is Christ ris - en from the dead,

first-fruits of them that slept. . . For now is Christ ris - en from the dead,

now is Christ ris - en from the dead.

now is Christ ris - en from the dead.

now is Christ ris - en from the dead. *mf* SOLO (OR FULL).

now is Christ ris - en from the dead. For since by man came death, . . . for

Sw.

senza Ped.

NOW IS CHRIST RISEN.

FULL. *cres.* **ff**
 by man came al - so the res - ur - rec - tion

FULL. *cres.* **ff**
 by man came al - so the res - ur - rec - tion

FULL. *cres.* **ff**
 by man came al - so the res - ur - rec - tion

FULL. *cres.* **ff**
 since by man came death, . . by man came al - so the res - ur - rec - tion

Gt. with Sw. cresc. coupd.
Ped.

SOLO (OR FULL). *mf*
 of the dead. . . For as in A - dam all die, . . . for

of the dead. . .

of the dead. . .

of the dead. . .

Sw. mf
senza Ped.

FULL. *f*
 as in A - dam all die, . . e - ven so . . in Christ, in Christ shall

FULL. *f*
 e - ven so . . in Christ, in Christ shall

FULL. *f*
 e - ven so in Christ, in Christ shall

FULL. *f*
 e - ven so in Christ, in Christ shall

Gt.
Ped.

NOW IS CHRIST RISEN.

all be made a - live, . . . shall all be

all be made a - live, . . . shall all be

all be made a - live, . . . shall all be

all be made a - live, . . . shall all be made a - live, shall all be

Man. *Ped.*

made a - live, . . . *mf* for as in A-dam all die, . . . for as in A-dam all

made a - live, . . . *mf* for as in A-dam all die, . . . for as in A-dam all

made a - live. . .

made a - live, . . .

Sw.

die, . . . *f* e - ven so . . . in Christ, in Christ shall all be made a -

die, . . . *f* e - ven so . . . in Christ, in Christ shall all be made a -

e - ven so in Christ, in Christ shall all be made a -

e - ven so in Christ, in Christ shall all be made a -

Gt.

NOW IS CHRIST RISEN.

ff

live. . . . Now is Christ ris - en from the dead, now is Christ ris - en

live. . . . Now is Christ ris - en from the dead, now is Christ ris - en

live. . . . Now is Christ ris - en from the dead, . . now is Christ ris - en

live. . . . Now is Christ ris - en from the dead, . . now is Christ ris - en

ff

Ped. 8ve lower.

Allegro risoluto.

from . . the dead. . .

from . . the dead. . .

from . . the dead. . .

from . . the dead. . .

Allegro risoluto.

ff

Ped.

ff

Bless-ing and hon-our, and glo-ry and

ff

Bless-ing and hon-our, and glo-ry and

ff

Bless-ing and hon-our, and glo-ry and

ff

Bless-ing and hon-our, and glo-ry and

ff

Ped. 8ve lower.

NOW IS CHRIST RISEN.

dolce.
mf

pow'r, be un - to Him that sit - teth up - on . . the throne, and un - to the

dolce.
mf

pow'r, be un - to Him that sit - teth up - on the throne, and un - to the

pow'r, be un - to Him that sit - teth up - on . . the throne,

pow'r, be un - to Him, that sit - teth up - on . . the throne,

mf

Musical score for a vocal and piano piece. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Lamb, and un-to the Lamb, for ev-er and ev-er, for ev-er and". The music features a variety of dynamics including *mf* (mezzo-forte), *f* (forte), and *cres.* (crescendo). The piano part includes a *senza Ped.* (without pedal) section and a *Ped.* (pedal) section. The score is in 4/4 time and the key signature has one sharp (F#).

ev - er, Hal - le - lu - jah! A - men. Bless - ing and

ev - er, Hal - le - lu - jah! A - men. Bless - ing and

ev - er, Hal - le - lu - jah! A - men. Bless - ing and

ev - er, Hal - le - lu - jah! A - men. Bless - ing and

(6)

Ped. Sve lower,

NOW IS CHRIST RISEN.

hon-our, and glo-ry and pow'r, be un-to Him that sit-teth up-on.. the

hon-our, and glo-ry and pow'r, be un-to Him that sit-teth up-on the

hon-our, and glo-ry and pow'r, be un-to Him that sit-teth up-on.. the

hon-our, and glo-ry and pow'r, be un-to Him that sit-teth up-on.. the

dolce. *mf* throne; and un-to the Lamb, and un-to the Lamb, for.. ev-er and

dolce. *mf* throne; and un-to the Lamb, and un-to the Lamb, for ev-er and

throne; and un-to the Lamb, for ev-er and

throne; and un-to the Lamb, for ev-er and

senza Ped. *Ped.*

cres. *ff* *grandioso.* ev-er, for ev-er and ev-er. Hal-le-lu-jah! A-men. . .

cres. *ff* *grandioso.* ev-er, for ev-er and ev-er. Hal-le-lu-jah! A-men. . .

cres. *ff* *grandioso.* ev-er, for ev-er and ev-er. Hal-le-lu-jah! A-men. . .

cres. *ff* *grandioso.* ev-er, for ev-er and ev-er. Hal-le-lu-jah! A-men. . .

ANTHEMS, ETC.

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HARVEST ANTHEM

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"If ye walk in My statutes, and keep My commandments, and do them; then I will give you rain in due season, the land shall yield her increase, and the trees of the field shall yield their fruit, and ye shall eat in plenty and be satisfied."—LEVITICUS xxvi. 3, 4; JOEL ii. 26.

"Blessed be the Lord who daily loadeth us with benefits, and blessed be His Name from this time forth for evermore."—PSALM lxviii. 19; cxliii. 2.

"The pastures are clothed with flocks, the hills are covered with corn, they shout for joy, they also sing. Thou Crownest the year with Thy goodness."—PSALM lxxv. 11, 13.

"How excellent is Thy lovingkindness, O God! therefore the children of men put their trust under the shadow of Thy wings."—PSALM xxxvi. 7.

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Thou Crownest the year with Thy goodness.

HARVEST ANTHEM.

Lev. xxvi. 3, 4; Joel ii. 26;
Ps. lxxviii. 19; cxliii. 2; lxxv. 11, 13; xxxvi. 7.

Composed by EDWYN A. CLARE.

Moderato. TENOR OR SOPRANO SOLO (OR SOPRANOS ONLY).

VOICE. *Moderato*
If ye walk in My sta-tutes, and

ORGAN. *Sw.*
= 120. *Ped.*

keep My com - mandments, and keep My com - mandments, and do . . . them ;

then I will give you rain in due sea - son, and the land, the land shall yield her

cres. in - crease, and the trees of the field shall yield their fruit, . . and ye shall eat in . .

cres.

rall. plen-ty and be sat - is - fied, . . and ye shall eat in plen-ty and be sat - is - fied.

rall.

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THOU CROWNEST THE YEAR WITH THY GOODNESS.

Animoso.
Bless - ed be the Lord who dai - ly load - eth us with ben - e - fits, bless - ed be the

Animoso.
Bless - ed be the Lord who dai - ly load - eth us with ben - e - fits, bless - ed be the

Animoso.
Bless - ed be the Lord who dai - ly load - eth us with ben - e - fits, bless - ed be the

Animoso.
Bless - ed be the Lord who dai - ly load - eth us with ben - e - fits, bless - ed be the

Animoso. a tempo.
Gt.

Lord who dai - ly load - eth us with ben - e - fits; and bless - ed be His Name, and bless - ed be His

Lord who dai - ly load - eth us with ben - e - fits; and bless - ed be His Name, and bless - ed be His

Lord who dai - ly load - eth us with ben - e - fits; and bless - ed be His Name, and bless - ed be His

Lord who dai - ly load - eth us with ben - e - fits; and bless - ed be His Name, and bless - ed be His

cres.
Name, from this time forth for ev - ermore, from this time forth for ev - ermore, from this time forth for

cres.
Name, from this time forth for ev - ermore, from this time forth for ev - ermore, from this time forth for

cres.
Name, from this time forth for ev - ermore, from this time forth for ev - ermore, from this time forth for

cres.
Name, from this time forth for ev - ermore, from this time forth for ev - ermore, from this time forth for

cres.

THOU CROWNEST THE YEAR WITH THY GOODNESS.

ev - er - more, for ev - er - more.

ev - er - more, for ev - er - more.

ev - er - more, for ev - er - more.

ev - er - more, for ev - er - more.

Festoso. *Allegro moderato.* $\text{♩} = 144.$ *SOLO (OR FULL).*

The pas-tures are cloth'd, are cloth'd with

flocks, the hills are cov - er'd with corn, . . they shout for joy, they shout for

joy, they al - so sing, . . the pas - tures are cloth'd, are cloth'd with

The pas - tures are cloth'd, are cloth'd with

The pas-tures are cloth'd with

The pas-tures are cloth'd with

THOU CROWNEST THE YEAR WITH THY GOODNESS.

flocks, the hills are cov - er'd with corn, . . . they shout for joy, they shout for

flocks, the hills are cov - er'd with corn, . . . they shout for joy, they shout for

flocks, the hills are cov - er'd with corn, . . . they shout for joy, they shout for

flocks, the hills are cov - er'd with corn, . . . they shout for joy, they shout for

risoluto.
joy, they al - so sing. . . Thou crown-est the year, Thou crown-est the year, Thou

risoluto.
joy, they al - so sing. . . Thou crown-est the year, Thou crown-est the year, Thou

risoluto.
joy, they al - so sing. . . Thou crown-est the year, Thou crown-est the year, Thou

risoluto.
joy, they al - so sing. . . Thou crown-est the year, Thou crown-est the year, Thou

Gt. risoluto.

mf crown-est, Thou crown-est the year with Thy good-ness, Thou crown-est the year, Thou *f*

mf crown-est, Thou crown-est the year with Thy good-ness, Thou crown-est the year, Thou *f*

f crown-est, Thou crown-est the year with Thy good-ness, Thou *f*

f crown-est, Thou crown-est the year with Thy good-ness, Thou *f*

THOU CROWNEST THE YEAR WITH THY GOODNESS.

ff

crown-est the year, Thou crown-est, Thou crown-est the year with Thy good-ness.

ff

crown-est the year, Thou crown-est, Thou crown-est the year with Thy good-ness.

ff

crown-est the year, Thou crown-est, Thou crown-est the year with Thy good-ness.

ff

crown-est the year, Thou crown-est, Thou crown-est the year with Thy good-ness.

Andante.

Andante.

Gt. *Sw.*

f

How ex-cel-lent is Thy lov-ing-kind-ness, Thy lov-ing-kind-ness, O

f

How ex-cel-lent is Thy lov-ing-kind-ness, Thy lov-ing-kind-ness, O

f

How ex-cel-lent is Thy lov-ing-kind-ness, Thy lov-ing-kind-ness, O

f

How ex-cel-lent is Thy lov-ing-kind-ness, Thy lov-ing-kind-ness, O

THOU CROWNEST THE YEAR WITH THY GOODNESS.

cres.

dim.

God ! . . there-fore the chil- dren of men put their trust un - der the sha - dow of . . Thy wings,

God ! . . there-fore the chil- dren of men put their trust un - der the sha - dow of . . Thy wings,

God ! . . there-fore the chil- dren of men put their trust un - der the sha - dow of . . Thy wings,

God ! . . there-fore the chil- dren of men put their trust un - der the sha - dow of . . Thy wings,

cres.

dim.

there fore the chil- dren of men put their trust, there-fore the chil- dren of men put their trust

there-fore the chil- dren of men put their trust, there-fore the chil- dren of men put their trust

there-fore the chil- dren of men put their trust, there-fore the chil- dren of men put their trust

there-fore the chil- dren of men put their trust, there-fore the chil- dren of men put their trust

f

mf *mp* *rall.*
un - der the sha - dow, un - der the sha - dow, un - der the sha - dow of Thy wings. A - men.

mf *mp* *p* *rall.*
un - der the sha - dow, un - der the sha - dow, un - der the sha - dow of Thy wings. A - men.

mf *mp* *p* *rall.*
un - der the sha - dow, un - der the sha - dow, un - der the sha - dow of Thy wings. A - men.

mf *mp* *p* *rall.*
un - der the sha - dow, un - der the sha - dow, un - der the sha - dow of Thy wings. A - men.

mf *mp* *p* *rall.*

ANTHEMS, ETC.

COMPOSED BY

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LONDON & NEW YORK
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We have seen His Star in the East

A SHORT, EASY, AND EFFECTIVE
CHRISTMAS ANTHEM

COMPOSED BY

EDWYN A. CLARE.

Ent. Sta. Hall.

Price Threepence.

LONDON & NEW YORK

NOVELLO, EWER AND CO.

We have seen His Star in the East.

CHRISTMAS ANTHEM.

Composed by EDWYN A. CLARE.

Andante.

ORGAN.

Gt. Diap.

p Sw.

TENOR.

mf

We have seen His star, His star in the east, and are come to wor - ship

BASS.

mf

We have seen His star, His star in the east, and are come to wor - ship

Gt.

SOPRANO.

mf

We have seen His star, His star, in the east, and are come to

ALTO.

Him, . . .

Him, . . .

Sw.



WE HAVE SEEN HIS STAR IN THE EAST.

First system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "wor - ship Him, . . . We have seen His star, His star in the east, and are". The piano accompaniment includes a guitar part marked "Gt.".

Second system of the musical score. The vocal parts continue with the lyrics "come to wor - ship Him, . . . to wor - ship Him, to wor - ship Him, are come to". The tempo marking "rall." appears at the end of the system. The piano accompaniment continues with the guitar part.

Third system of the musical score. The vocal parts conclude with the lyrics "wor - ship Him. . .". The piano accompaniment includes a section marked "a tempo. Sw." (Swiss). The system ends with a double bar line and a key signature change to one sharp.

WE HAVE SEEN HIS STAR IN THE EAST.

SOPRANO OR TENOR SOLO, (OR SOPRANOS FULL).

Larghetto. dolce.

For He is fair - er, than the children of men, . . . grace, grace is pour - ed,

pour - ed in - to His lips; . . . there - fore God hath bless - ed Him for

ev - er, there - fore God hath bless - ed Him for ev - - er. . .

For He is fair - er, than the children of men, . . . grace, grace is pour - ed,

For He is fair - er, than the children of men, . . . grace, grace is pour - ed,

For He is fair - er, than the children of men, . . . grace, grace is pour - ed,

For He is fair - er, than the children of men, . . . grace, grace is pour - ed,

WE HAVE SEEN HIS STAR IN THE EAST.

pour - ed in - to His lips, . . there - fore God hath bless - ed Him for ev - er,

pour - ed in - to His lips, . . there - fore God hath bless - ed Him for ev - er,

pour - ed in - to His lips, . . there - fore God hath bless - ed Him for ev - er,

pour - ed in - to His lips, . . there - fore God hath bless - ed Him for ev - er,

rall.
there - fore God hath bless - ed Him for ev - er. . .

rall.
there - fore God hath bless - ed Him for ev - er. . .

rall.
there - fore God hath bless - ed Him for ev - er. . .

rall.
there - fore God hath bless - ed Him for ev - er. . .

rall. *a tempo.*

rall.

WE HAVE SEEN HIS STAR IN THE EAST.

Allegro.

f He shall be great, He shall be great, and shall be called the Son of the

f He shall be great, He shall be great, and shall be called the Son of the

f He shall be great, He shall be great, and shall be called the Son of the

f He shall be great, He shall be great, and shall be called the Son of the

Allegro.

f High - est, He shall be great, He shall be great, and shall be called the

ff High - est, He shall be great, He shall be great, and shall be called the

ff High - est, He shall be great, He shall be great, and shall be called the

ff High - est, He shall be great, He shall be great, and shall be called the

ff High - est, He shall be great, He shall be great, and shall be called the

p Son of the High - est. Bless - ed is He, . . . bless - ed is

p Son of the High - est. Bless - ed is He, . . . bless - ed is

p Son of the High - est. Bless - ed is He, . . . bless - ed is

p Son of the High - est. Bless - ed is He, . . . bless - ed is

Sw.

WE HAVE SEEN HIS STAR IN THE EAST.

rall. *a tempo.*

He . . that com - eth in the Name of the Lord, . . He shall be great,

rall. *a tempo.*

He . . that com - eth in the Name of the Lord, . . He shall be great,

rall. *a tempo.*

He . . that com - eth in the Name of the Lord, . . He shall be great,

rall. *a tempo.*

He . . that com - eth in the Name of the Lord, . . He shall be great,

rall. *f* *Gt. a tempo.*

He shall be great, and shall be called the Son of the High - est. Bless - ed is He,

He shall be great, and shall be called the Son of the High - est. Bless - ed is He,

He shall be great, and shall be called the Son of the High - est. Bless - ed is He,

He shall be great, and shall be called the Son of the High - est. Bless - ed is He,

ff

bless - ed is He that com - eth in the Name of the Lord . . A - men.

ff

bless - ed is He that com - eth in the Name of the Lord . . A - men.

ff

bless - ed is He that com - eth in the Name of the Lord . . A - men.

ff

bless - ed is He that com - eth in the Name of the Lord . . A - men.

ANTHEMS, ETC.

COMPOSED BY

EDWYN A. CLARE.

CHRISTMAS ANTHEMS.

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SING, O HEAVENS	3d.
WE HAVE SEEN HIS STAR IN THE EAST					3d.

EASTER ANTHEMS.

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MAGNIFICAT AND NUNC DIMITTIS IN D					4d.
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LONDON & NEW YORK
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The earth is full

HARVEST ANTHEM

THE WORDS SELECTED FROM HOLY WRIT

AND SET TO MUSIC BY

EDWARD S. CRASTON

ORGANIST OF AIGBURTH PARISH CHURCH, LIVERPOOL.



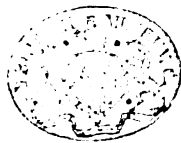
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Price Fourpence.

LONDON & NEW YORK
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AUTHOR'S PROPERTY.

TO
THE COUNTESS OF BECTIVE
THIS ANTHEM
IS, WITH HER LADYSHIP'S KIND PERMISSION,
RESPECTFULLY DEDICATED
BY
EDWARD S. CRASTON.



The earth is full

HARVEST ANTHEM.

Ps. xxxiii. 5, 6; cxlvii. 7, 8;

Hosea x. 12; Ps. iv. 5; xi. 8; xxxvii. 30.

EDWARD S. CRAYTON.

Andante maestoso.

SOPRANO.
The earth is full of the good-ness of the

ALTO.
The earth is full of the good-ness of the

TENOR.
The earth is full of the good-ness of the

BASS.
The earth is full of the good-ness of the

ORGAN.
♩ = 64.
f *ff*

Lord. By the word of the Lord were the heavens made, were the hea-vens made,

Lord. By the word of the Lord were the heavens made, were the hea-vens made,

Lord. By the word of the Lord were the heavens made, were the hea-vens made,

Lord. By the word of the Lord were the heavens made, were the hea-vens made,

It is earnestly hoped that the Clergy will provide the Congregation with copies of the words of this Anthem.

THE EARTH IS FULL.

mf

by the word of the Lord were the hea - vens made, by the word of the Lord were the hea - vens

by the word of the Lord, by the word of the Lord were the hea - vens

by the word of the Lord were the hea - vens

by the word of the Lord were the hea - vens

mf

made: and all the hosts of them by the breath of His mouth.

made: and all the hosts of them by the breath of His mouth.

made: and all the hosts of them by the breath of His mouth.

made: and all the hosts of them by the breath of His mouth.

Moderato.

mf

Sing un-to the Lord with thanks-giv - ing, sing un-to the Lord, sing un-to the Lord,

Sing un-to the Lord with thanks-giv - ing, sing un-to the Lord, sing un-to the Lord,

Sing un-to the Lord with thanks-giv - ing, sing un-to the Lord, sing un-to the Lord,

Sing un-to the Lord with thanks-giv - ing, sing un-to the Lord, sing un-to the Lord,

Moderato. ♩ = 80.

mf

DEC. CAN.

THE EARTH IS FULL.

FULL. **DEC.** *mf*

sing un- to the Lord with thanks-giv - ing; sing prais - es, sing prais - es, sing

FULL.

sing un- to the Lord with thanks-giv - ing;

FULL.

sing un- to the Lord with thanks-giv - ing;

FULL.

sing un- to the Lord with thanks-giv - ing;

f *Ch.*

prais - es up - on the harp, the harp un - to our God, **DEC.** **CAN.** sing

prais - es, sing prais - es, sing prais - es up - on the harp, the harp un -

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several systems. The first system includes the vocal parts and piano accompaniment. The piano part features a strong, rhythmic accompaniment in the left hand and a more melodic line in the right hand. The vocal parts enter with the lyrics 'sing un- to the Lord with thanks-giv - ing; sing prais - es, sing prais - es, sing'. The second system continues the vocal parts, with the piano part providing a steady accompaniment. The third system introduces a new section marked 'Ch.' (Chorus) and 'f' (forte). The vocal parts sing 'prais - es up - on the harp, the harp un - to our God, sing'. The piano part features a more complex, flowing accompaniment. The fourth system continues the chorus, with the vocal parts singing 'prais - es, sing prais - es, sing prais - es up - on the harp, the harp un -'. The piano part provides a steady accompaniment. The fifth system concludes the piece with a final chord.

THE EARTH IS FULL.

to . . . our God ;

sing un - to the Lord . . with thanks-giv - ing,

FULL.

sing un - to the Lord . . with thanks-giv - ing,

FULL.

sing un - to the Lord with thanks-giv - ing,

FULL.

sing un - to the Lord with thanks-giv - ing,

DEO. CAN. FULL. *rall.*

mf sing un - to the Lord, sing un - to the Lord, sing un - to the Lord with thanks - giv - ing.

DEC. CAN. FULL. *rall.*

mf sing un - to the Lord, sing un - to the Lord, sing un - to the Lord with thanks - giv - ing.

DEC. CAN. FULL. *rall.*

mf sing un - to the Lord, sing un - to the Lord, sing un - to the Lord with thanks - giv - ing.

DEC. CAN. FULL. *rall.*

mf sing un - to the Lord, sing un - to the Lord, sing un - to the Lord with thanks - giv - ing.

mf *f* *rall.*

BASS SOLO.
Andante sostenuto.

Who cov - er-eth the heaven with clouds, and pre- par - eth rain for the earth: and

Andante sostenuto. ♩ = 80.

THE EARTH IS FULL.

cres. *mf*
mak-eth the grass to grow up-on the moun-tains, and herb, and herb for the

mf
use of men. Sow to yourselves in righ-teous-ness, reap in

cres. *f* *colla voce.*
mer-cy; break up your fal-low ground: for it is time to seek the

rall. *p a tempo.*
Lord, till He come and rain righ-teousness up-on you. Who co-ver-eth the

heaven with clouds, and pre-par-eth rain for the earth: and mak-eth the grass to

THE EARTH IS FULL.

cres. *f* *rall.*

grow up - on the moun - tains, and herb, and herb for the use of men.

cres. *mf* *rall.*

RECIT. TENOR AND BASS IN UNISON.

mf *cres.* *f*

Of - fer the sa - cri - fice of righ - teousness; and put your trust in the Lord.

mf *Gt. Org. Diap.*

FULL.
Allegro maestoso.

f

For the righ - teous Lord, lov - eth righ - teousness, the righ - teous Lord lov - eth

For the righ - teous Lord lov - eth righ - teousness, the righ - teous Lord lov - eth

For the righ - teous Lord lov - eth righ - teousness, the righ - teous Lord lov - eth

For the righ - teous Lord lov - eth righ - teousness, the righ - teous Lord lov - eth

Allegro maestoso. ♩ = 108.

f

THE EARTH IS FULL.

VERSE OR
SEMI-CHORUS.

righteousness; His coun-tenance will be - hold the thing that is just. The

righteousness; His coun-tenance will be - hold . . the thing that is just. The

righteousness; His coun-tenance will be - hold the thing that is just. The

righteousness; His coun-tenance will be - hold . . the thing that is just.

Ch. p

righteous shall in - he-rit the land: and dwell there-in for e - ver, and

righteous shall in - he-rit the land: and dwell there - in for

righteous shall in - he-rit the land: and dwell there - in for

shall in - he-rit the land: and dwell there - in,

dwel there-in for e - ver, and dwell there-in for e - ver. For the righteous

e - ver, for e - ver, and dwell there-in for e - ver. For the righteous

e - ver, for e - ver, and dwell there-in for e - ver. For the righteous

and dwell there-in, and dwell there-in for e - ver. For the righteous

f *Gt. coup to Full Sw.*

THE EARTH IS FULL.

Lord lov - eth righ-teousness, the righ - teous Lord lov - eth righ-teousness : His

Lord lov - eth righ-teousness, the righ - teous Lord lov - eth righ-teousness : His

Lord lov - eth righ-teousness, the righ - teous Lord lov - eth righ-teousness : His

Lord lov - eth righ-teousness, the righ - teous Lord lov - eth righ-teousness : His

Andante. *ff*

coun - te-nance will be - hold . . the thing that is just. The righ - teous shall in -

coun - te-nance will be - hold . . the thing that is just. The righ - teous shall in -

coun - te-nance will be - hold . . the thing that is just. The righ - teous shall in -

coun - te-nance will be - hold . . the thing that is just. The righ - teous shall in -

Slower.

- he-rit the land : and dwell there - in for e - ver. A - men.

- he-rit the land : and dwell there - in for e - ver. A - men.

- he-rit the land : and dwell . . there - in . . . for e - ver. A - men.

- he-rit the land : and dwell . . there - in for e - ver. A - men.

8

I will lift up mine eyes

AND

O send out Thy light

TWO INTROITS OR SHORT ANTHEMS

COMPOSED BY

REV. ROCHFORT DAVIES, B.A.

PRIEST-VICAR IN WELLS CATHEDRAL.

Ent. Sta. Hall.

Price Threepence.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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1892.

I will lift up mine eyes.

Psalm cxxi. 1-3.

Composed by Rev. ROCHFORD DAVIES, B.A.

SOPRANO. *p* I will lift up mine eyes un-to the hills, whence com-eth my

ALTO. *p* I will lift up mine eyes un-to the hills, whence com-eth my

TENOR. *p* I will lift up mine eyes un-to the hills, whence com-eth my

BASS. *p* I will lift up mine eyes un-to the hills, whence com-eth my

ORGAN. *p*

f help, . . from whence comes my help, I will lift up mine eyes . . to the

f help, from whence comes my help, . . I will lift up mine eyes to the

f help, . . from whence comes my help, I will lift up mine eyes . . to the

f help, from whence comes my help, I will lift up mine eyes . . to the

dim. hills, whence com-eth, whence com-eth my help, my help. My help com-eth

dim. hills, whence com-eth, whence com-eth my help, my . . help. My help com-eth

dim. hills, whence com-eth, whence com-eth my help, my help. My help com-eth

dim. hills, whence com-eth, whence com-eth my help, my help. My help com-eth



I WILL LIFT UP MINE EYES.

ev'n from the Lord, who hath made heaven and earth. He will not suf-fer thy foot to be

ev'n from the Lord, who hath made heaven and earth. He will not suf-fer thy foot to be

ev'n from the Lord, who hath made heaven and earth. He will not suf-fer thy foot to be

ev'n from the Lord, who hath made heaven and earth. He will not suf-fer thy foot to be

This system contains four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part features a steady bass line and chords in the right hand.

mov-ed, and He . . that keepeth thee will not sleep. I will lift up mine

mov-ed, and He that keep-eth thee will not sleep. I will lift up mine

mov-ed, and He that keep-eth thee will not sleep. I will lift up mine

mov-ed, and He that keep-eth thee will not sleep. I will lift up mine

This system continues the vocal and piano parts. It includes dynamic markings such as *p* (piano) and *f* (forte). The piano accompaniment provides harmonic support for the vocal lines.

eyes to the hills, whence com-eth, whence com-eth my help, my help.

eyes to the hills, . . whence com-eth, whence com-eth my help, my . . help.

eyes to the hills, . . whence com-eth, whence com-eth my help, my help.

eyes to the hills, whence com-eth, whence com-eth my help, my help.

This system concludes the piece. It features a final vocal phrase and piano accompaniment. The lyrics are repeated across the vocal staves. The piano part ends with a sustained chord. Dynamic markings include *dim* (diminuendo) and *rit.* (ritardando).

O send out Thy light.

Psalm xlii. 3.

Composed by Rev. ROCKFORD DAVIES, B.A.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

O send . . out Thy light and Thy truth, that they may lead me, and

bring me to Thy ho - ly hill, and un - to Thy dwell - ing, O send out Thy

bring me to Thy ho - ly hills, and un - to Thy dwell - ing, O send out Thy

bring me to Thy ho - ly hills, and un - to Thy dwell - ing, O send out Thy

bring me to Thy ho - ly hills, and un - to Thy dwell - ing, O send out Thy

light and Thy truth, that they may lead me, and bring me to Thy ho - ly hill.

light and Thy truth, that they may lead me, and bring me to Thy ho - ly hill.

light and Thy truth, that they may lead me, and bring me to Thy ho - ly hill.

light and Thy truth, that they may lead me, and bring me to Thy ho - ly hill.

light and Thy truth, that they may lead me, and bring me to Thy ho - ly hill.

120C92
MUSEUM

(4)

⓪ Sacred Banquet

ANTIPHON

FOR USE DURING THE ABLUTIONS

SET TO MUSIC

FOR TREBLE OR TENOR SOLO AND CHORUS

BY

HUGH A. DOUGLAS

CHOIRMASTER, S. CUTHBERT'S, EARL'S COURT.

PRICE THREEPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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O Sacred Banquet.

ANTIPHON.

Moderato.

HUGH A. DOUGLAS.

ORGAN.
♩ = 100.

The musical score is written for organ and voice. It begins with an organ introduction in D major, marked *Moderato* and *mf*. The organ part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The voice part enters with the word "O Sa - - cred". The organ continues with a *Ped.* (pedal) section. The voice part then sings "Ban - quet, in which Christ is re - ceiv - ed, the mem - 'ry of His". The organ accompaniment includes *cres.* (crescendo) and *dim.* (diminuendo) markings. The voice part continues with "Pas - sion is re - new - ed, the mind is filled with grace, and a pledge of fu - ture". The organ accompaniment includes *cres.*, *dim.*, and *L.H.* (left hand) markings. The voice part concludes with "glo - ry, a pledge of fu - ture glo - ry is giv'n . . to us." The organ accompaniment includes *cres.*, *f* (forte), and *dim.* markings.

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(2)

O SACRED BANQUET.

PSALM CXVII.—*Laudate Dominum.*



1 O praise the Lord, all ye héathen : praise Him all ye nátions.

2 For His merciful kindness is evermore and móre towards us : and the truth of the Lord endureth for éver. Praise the Lord.

Glory be to the Father, and to the Són : and to the Hóly Ghost ;

As it was in the beginning, is now, and éver shall be : world without énd. Amen.

Tempo 1mo.
SOPRANO.
mf O Sa - cred Ban - quet, in which Christ is re - ceiv - ed, the
ALTO.
mf O Sa - cred Ban - quet, in which Christ is re - ceiv - ed, the
TENOR.
mf O Sa - cred Ban - quet, in which Christ is re - ceiv - ed, the
BASS.
mf O Sa - cred Ban - quet, in which Christ is re - ceiv - ed, the
Tempo 1mo.
mf O Sa - cred Ban - quet, in which Christ is re - ceiv - ed, the

mem - 'ry of His Pas - sion is re - new - ed, the mind is filled with grace, and a
mem - 'ry of His Pas - sion is re - new - ed, the mind is filled with grace, and a
mem - 'ry of His Pas - sion is re - new - ed, the mind is filled with grace, and a
mem - 'ry of His Pas - sion is re - new - ed, the mind is filled with grace, and a

O SACRED BANQUET.

pledge of fu - ture glo - ry, a pledge of fu - ture glo - ry is giv'n . . to us.

pledge of fu - ture glo - ry, a pledge of fu - ture glo - ry is giv'n . . to us.

pledge of fu - ture glo - ry, a pledge of fu - ture glo - ry is giv'n . . to us.

pledge of fu - ture glo - ry, a pledge of fu - ture glo - ry is giv'n . . to us.

ALLELUIA. (During Easter-tide.)

Al - le - lu - ia, Al - le - lu - ia! A - men.

Al - le - lu - ia, Al - le - lu - ia! A - - men.

Al - le - lu - ia, Al - le - lu - ia! A - - men.

Al - le - lu - ia, Al - le - lu - ia! A - - men.



COMPOSED FOR AND DEDICATED TO THE CHOIR OF
ST. LUKE'S CHURCH, CLECKHEATON, YORKSHIRE.

Where is He that is born King of the Jews ?

ANTHEM FOR CHRISTMAS AND EPIPHANY

COMPOSED BY THE

REV. E. W. EASTON, M.A.,

VICAR OF ST. LUKE'S, CLECKHEATON.

PRICE SIXPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

AUTHOR'S PROPERTY.

Where is He that is born King of the Jews?

ANTHEM FOR CHRISTMAS AND EPIPHANY.

No. 1.—THE ENQUIRY.

(SOLO AND CHORUS.)

S. Matt. ii. 2, 5; S. Luke ii. 15; *Hymns A. & M.*, 219.

Composed by REV. E. W. EASTON.

Andante.

ORGAN.

SOPRANO OR TENOR SOLO.

Where is He that is born King of the Jews? where is He . . . that is

FULL.

born . . . King of the Jews? Where is He that is born King of the Jews? where is

f

Ped. 8ves.

Solo.

He . . . that is born . . . King of the Jews? We have seen His star in the East, and are

p

WHERE IS HE THAT IS BORN KING OF THE JEWS?

come, are come to wor - ship, are come to wor - ship, to wor - ship, to wor - ship

FULL. **A** Him. We have seen His star in the East, and are come, are come to wor -

ship, are come to wor - ship, to wor - ship, to wor - ship Him. Where is He



WHERE IS HE THAT IS BORN KING OF THE JEWS?

where is He born? *SOLO. a tempo.*

born? where is He born? Where is He that is born King of the

where is He born?

rall. *p a tempo.*

FULL. B *Solo. p*

Jews? Where is He that is born . . King of the Jews? Where is He . . that is

f *p*

B *Ped.*

FULL.

born . . King of the Jews? Where is He . . that is born . . King of the

f

WHERE IS HE THAT IS BORN KING OF THE JEWS

Solo. *Full.* *Solo.*

Jews? We have seen His star, We have seen His star In the East, and are

p *ff* *p*

Full. *C*

come, are come to wor - ship, are come to wor - ship, to wor -

ff

C

ff

Ped. 8ves.

rall. where is He born?

- ship, to wor - ship Him. Where is He born? where is He born?

mf *mf* *mf* *rall.*

where is He born?

Segue Recit. and Air.

WHERE IS HE THAT IS BORN KING OF THE JEWS?

No. 2.—THE ANSWER.

(RECIT. AND AIR.)

RECITATIVE. BASS.

rall.

In Beth - le - hem, of . . Ju - dæ - a, for thus it is writ - ten .

Air. *espressivo.*

. . by the pro - phet,

Thou Beth - le - hem, . . in the

Molto legato. $\text{♩} = 54.$

colla voce.

p

Ped. Sca.

land of Ju - da, art not the least . . a - mong the prin - ces of Ju - da,

for out of thee . . shall come a Govern - or, that shall rule, . . . that shall

WHERE IS HE THAT IS BORN KING OF THE JEWS?

rule . . My peo - ple Is - ra - el.

For thus it is written, thus it is written by . . the

pro-phet, Thou Beth-le-hem, . . in the

land of Ju-da, art not the

WHERE IS HE THAT IS BORN KING OF THE JEWS?

least . . a-mong the prin-ces of Ju-da,

for out of thee . . shall come a Govern - or, that shall rule, . . that shall

rule . . My peo - ple Is - ra - el, a Gov-ern-or that shall rule . . My

ad lib.
peo - ple, My peo - ple Is - ra - el.

colla voce. dolce.

Segue Chorus.

WHERE IS HE THAT IS BORN KING OF THE JEWS?

No. 3.—THE JOURNEY.

(CHORUS.)

Allegro moderato.

Let us now go e-ven un-to Beth - le-hem, and see this thing which is

Let us now go e-ven un-to Beth - le-hem, and see this thing which is

Let us now go e-ven un-to Beth - le-hem, and see this thing which is

Let us now go e-ven un-to Beth - le-hem, and see this thing which is

Allegro moderato. ♩ = 120.

f

mp

come to pass, let us now go e-ven un-to Beth - le-hem, and

come to pass, let us now go e-ven un-to Beth - le-hem, and

come to pass, let us now go e-ven un-to Beth - le-hem, and

come to pass, let us now go e-ven un-to Beth - le-hem, and

mp.

mf

see this thing which is come to pass, which the Lord hath made known to us, which the

see this thing which is come to pass, which the Lord hath made known to us,

see this thing which is come to pass, which the Lord hath made known to us,

see this thing which is come to pass, which the Lord hath made known to us,

f

WHERE IS HE THAT IS BORN KING OF THE JEWS?

Lord hath made known to us, hath made known, which the Lord hath made known to
which the
which the Lord hath made known to us, which the
which the Lord hath made known to us, . . . hath made known, which the

us, hath made known to us, **G**
Let us now go e-ven un-to
Lord hath made known to us Let us now go e-ven un-to
Lord hath made known to us, Let us now go e-ven un-to
Lord hath made known to us, Let us now go e-ven un-to
Let us now go e-ven un-to **G**

mf
Beth - le - hem, and see this thing which is come to pass, which the Lord hath made known to
mf
Beth - le - hem, and see this thing which is come to pass, which the Lord hath made known to
mf
Beth - le - hem, and see this thing which is come to pass, which the Lord hath made known to
mf
Beth - le - hem, and see this thing which is come to pass, which the Lord hath made known to

WHERE IS HE THAT IS BORN KING OF THE JEWS?

us, which the Lord hath made known to us, which the Lord hath made known to us, . . . hath made

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a piano accompaniment with two staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'us, which the Lord hath made known to us, which the Lord hath made known to us, . . . hath made'.

us, which the Lord, the Lord hath made known to us, Let us
Lord hath made known, the Lord hath made known to us. Let us
known to us, the Lord hath made known to us. Let us
known to us, the Lord hath made known to us. Let us

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment. The lyrics are: 'us, which the Lord, the Lord hath made known to us, Let us', 'Lord hath made known, the Lord hath made known to us. Let us', 'known to us, the Lord hath made known to us. Let us', and 'known to us, the Lord hath made known to us. Let us'. There are dynamic markings 'f' and 'H' (for 'Hallelujah') and a 'ff' marking in the piano part.

now go e-ven un-to Beth - le-hem, and see this thing which is
now go e-ven un-to Beth - le-hem, and see this thing which is
now go e-ven un-to Beth - le-hem, and see this thing which is
now go e-ven un-to Beth - le-hem, and see this thing which is

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment. The lyrics are: 'now go e-ven un-to Beth - le-hem, and see this thing which is', 'now go e-ven un-to Beth - le-hem, and see this thing which is', 'now go e-ven un-to Beth - le-hem, and see this thing which is', and 'now go e-ven un-to Beth - le-hem, and see this thing which is'. There are dynamic markings 'rall.' and 'ff'.

WHERE IS HE THAT IS BORN KING OF THE JEWS?

lunga. *Tempo lmo.*

come to pass. We have seen His star in the East, and are come, are come to wor -

Tempo lmo.

come to pass. We have seen His star in the East, and are come, are come to wor -

Tempo lmo.

come to pass. We have seen His star in the East, and are come, are come to wor -

Tempo lmo.

come to pass. We have seen His star in the East, and are come, are come to wor -

lunga. ff *Tempo lmo.*

Sves.

molto rall.

- ship, are come to wor - ship, to wor - ship, to wor - ship Him.

molto rall.

- ship, are come to wor - ship, to wor - ship, to wor - ship Him.

molto rall.

- ship, are come to wor - ship, to wor - ship, to wor - ship Him.

molto rall.

- ship, are come to wor - ship, to wor - ship, to wor - ship Him.

molto rall. Full Org. a tempo.

Ped.

rall.

Segue Adagio.

WHERE IS HE THAT IS BORN KING OF THE JEWS?

No. 4.—THE ADORATION.

Quasi Chorale. Adagio, grandioso, e molto sostenuto.



Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son! Hail,
ev - 'ry foe vic - to - rious, He on His throne shall rest; From

Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son! Hail,
ev - 'ry foe vic - to - rious, He on His throne shall rest; From

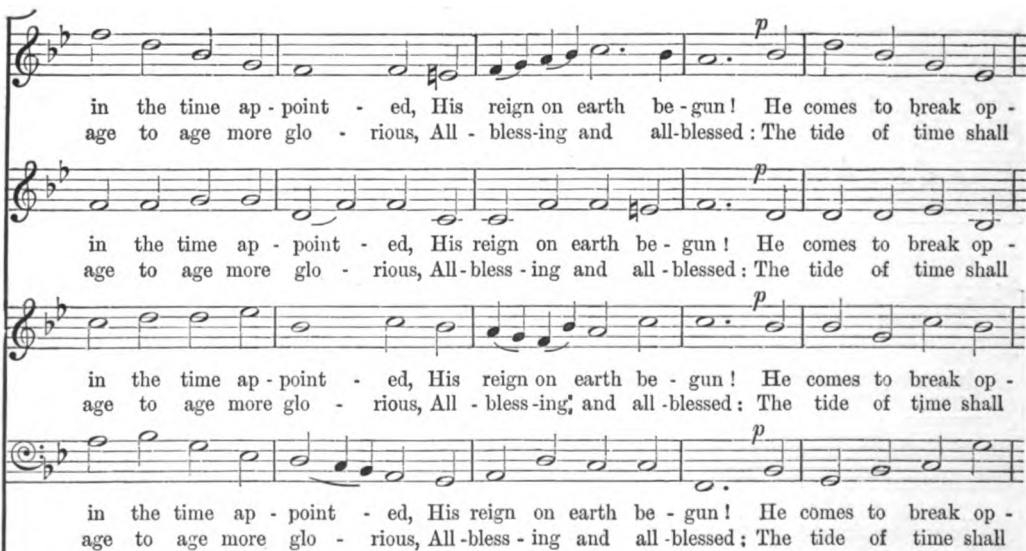
Hail to the Lord's A - noint - ed, Great Da - vid's great - er .. Son! Hail,
ev - 'ry foe vic - to - rious, He on His throne shall rest; From

Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son! Hail,
ev - 'ry foe vic - to - rious, He on His throne shall rest; From

Quasi Chorale. Adagio, grandioso, e molto sostenuto.



f *8ves*

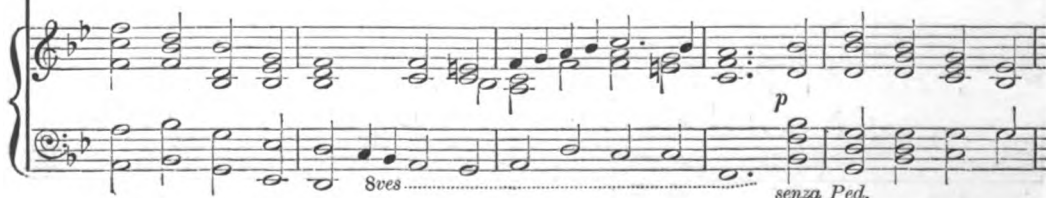


in the time ap - point - ed, His reign on earth be - gun! He comes to break op -
age to age more glo - rious, All - bless - ing and all - blessed: The tide of time shall

in the time ap - point - ed, His reign on earth be - gun! He comes to break op -
age to age more glo - rious, All - bless - ing and all - blessed: The tide of time shall

in the time ap - point - ed, His reign on earth be - gun! He comes to break op -
age to age more glo - rious, All - bless - ing, and all - blessed: The tide of time shall

in the time ap - point - ed, His reign on earth be - gun! He comes to break op -
age to age more glo - rious, All - bless - ing and all - blessed: The tide of time shall



p *8ves* *senza Ped.*

WHERE IS HE THAT IS BORN KING OF THE JEWS?

pp *f*
 - pres - sion, To set the cap - tive free, To take a - way trans - gres - sion, And
 nev - er, His cov - e - nant re - move; His Name shall stand for ev - er, His

pp *f*
 - pres - sion, To set the cap - tive free, To take a - way trans - gres - sion, And
 nev - er, His cov - e - nant re - move; His Name shall stand for ev - er, His

pp *f*
 - pres - sion, To set the cap - tive free, To take a - way trans - gres - sion, And
 nev - er, His cov - e - nant re - move; His Name shall stand for ev - er, His

pp *f*
 - pres - sion, To set the cap - tive free, To take a - way trans - gres - sion, And
 nev - er, His cov - e - nant re - move; His Name shall stand for ev - er, His

pp *f*
 Ped. *Sves*

poco rall. *ff* 1st time. 2nd time.
 rule in e - qui - ty. Hal - le - lu - jah! 2. O'er
 change-less Name of love. Hal - le - lu - jah! A - men.

poco rall. *ff* 1st time. 2nd time.
 rule in e - qui - ty. Hal - le - lu - jah! 2. O'er
 change-less Name of love. Hal - le - lu - jah! A - men.

poco rall. *ff* 1st time. 2nd time.
 rule in e - qui - ty. Hal - le - lu - jah! 2. O'er
 change-less Name of love. Hal - le - lu - jah! A - men.

poco rall. *ff* 1st time. 2nd time.
 rule in e - qui - ty. Hal - le - lu - jah! 2. O'er
 change-less Name of love. Hal - le - lu - jah! A - men.

poco rall. *ff* *f*
Sves



Praise the Lord, O Jerusalem

FULL ANTHEM FOR HARVEST

COMPOSED BY

ARTHUR ESMOND.

κ

Ent. Sta. Hall.

Price Twopence.

LONDON & NEW YORK
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AUTHOR'S PROPERTY.



Praise the Lord, O Jerusalem.

FULL ANTHEM FOR HARVEST.

Psalms cxlvii. 12, 14; and verse of Harvest Hymn.

Composed by ARTHUR ESMOND.

Moderato.

ORGAN.

mf Gl. with Sw.

16 ft. coupled.

rall.

a tempo.

SOPRANO.

Praise the Lord, O Je - ru - sa - lem, praise thy God, . . O Si - on,

ALTO.

Praise the Lord, O Je - ru - sa - lem, thy God, O Si - on,

TENOR.

Praise the Lord, O Je - ru - sa - lem, praise thy God, . . O Si - on,

BASS.

Praise the Lord, O Je - ru - sa - lem, thy God, O Si - on,

praise the Lord, O Je - ru - sa - lem, praise thy God, O Si - on, praise the

praise the Lord, O Je - ru - sa - lem, thy God, O Si - on,

praise the Lord, praise thy God, O . . Si - on,

praise the Lord, praise thy God, O . . Si - on, praise the

8ves.

PRAISE THE LORD, O JERUSALEM.

cres.

Lord, . . . O Je - ru - sa - lem, praise the Lord, . . . O Je - ru - salem, praise the

cres.

praise the Lord, O Je - ru - sa - lem, praise the Lord, O Je - ru - sa - lem, praise the

cres.

praise the Lord, O Je - ru - sa - lem, praise the Lord, praise the Lord, O Je - ru - sa - lem,

cres.

Lord, . . . praise the Lord, . . . praise the Lord, . . . O Je - ru - sa - lem, praise the

Lord, . . . O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

Lord, . . . O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

praise the Lord, O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

Lord, praise the Lord, O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

Sw. Diap.

p *Gt. St. Diap.*

PRAISE THE LORD, O JERUSALEM.

SOPRANO.

He

Slower.

This system shows the Soprano part with a whole rest followed by a half note 'He'. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. The tempo marking 'Slower.' is placed above the piano part.

mak - eth peace in thy bor - ders, and fill - eth thee with the flour of .. wheat,

ALTO.

He

Sw. both.

senza Ped. *Ped.*

This system continues the vocal parts. The Soprano part has a whole rest. The Alto part has a whole rest followed by a half note 'He'. The piano accompaniment continues with chords and a bass line. The tempo marking 'Sw. both.' is placed above the piano part. The pedal markings 'senza Ped.' and 'Ped.' are placed below the piano part.

and fill - eth thee with the flour of wheat,

mak - eth peace in thy bor - ders, and

This system continues the vocal parts. The Soprano part has a whole rest. The Alto part has a whole rest followed by a half note 'and'. The piano accompaniment continues with chords and a bass line.

fill - eth thee.. with the flour of wheat, He mak - eth peace in thy

TENOR.

He mak - eth peace in thy

This system continues the vocal parts. The Soprano part has a whole rest. The Alto part has a whole rest followed by a half note 'He'. The Tenor part has a whole rest followed by a half note 'He'. The piano accompaniment continues with chords and a bass line.

PRAISE THE LORD, O JERUSALEM.

and fill - eth thee with the flour of wheat,
bor - ders,
bor - ders,

and fill - eth thee with the flour of wheat.

Gt. f
Gt. to Fed.

rall.

Tempo lmo.
f
Praise the Lord, O Je - ru - sa - lem, praise thy God, . . O Si - on,
Praise the Lord, O Je - ru - sa - lem, thy God, O Si - on, . .
Praise the Lord, O Je - ru - sa - lem, praise thy God, . . O Si - on,
Praise the Lord, O Je - ru - sa - lem, thy God, O Si - on,
Tempo lmo.
f

PRAISE THE LORD, O JERUSALEM.

f

praise the Lord, O Je - ru - sa - lem, praise thy God, O Si - on, praise the

praise the Lord, O Je - ru - sa - lem, thy God, O Si - on,

praise the Lord, praise thy God, O . . Si - on,

praise the Lord, praise thy God, O . . Si - on, praise the

Sees.

Lord, . . O Je - ru - sa - lem, praise the Lord, . . O Je - ru - sa - lem, praise the

praise the Lord, O Je - ru - sa - lem, praise the Lord, . . O Je - ru - sa - lem, praise the

praise the Lord, O Je - ru - sa - lem, praise the Lord, praise the Lord, O Je - ru - sa - lem, praise the

Lord, praise the Lord, praise the Lord, . . O Je - ru - sa - lem, praise the

rall.

Lord, . . . O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

rall.

Lord, . . . O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

rall.

Lord, praise the Lord, O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

rall.

Lord, praise the Lord, O Je - ru - sa - lem, praise the Lord, praise the Lord. . .

PRAISE THE LORD, O JERUSALEM.

Slower.

VOICES AND ORGAN.

We thank Thee then, O Fa - ther, For all things bright and good : The

seed-time and the har - vest, Our life, our health, our food : Ac - cept the gifts we

of - fer For all Thy love im - parts, And, what Thou most de - sir - est, Our

hum - ble, thank - ful hearts. All good gifts a - round us A - sent from heav'n a - bove : Then

thank the Lord, O thank the Lord, For all His love. A - - men. . .

Slower.

rall.

I have surely built Thee an House

ANTHEM

COMPOSED FOR THE
OPENING OF THE LARGES NEW U.P. CHURCH, JUNE 16, 1892,
THE GIFT OF JOHN CLARK, ESQ., CURLING HALL

BY

R. MACHILL GARTH.

PRICE THREEPENCE.

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I have surely built Thee an House.

Composed by R. MACHILL GARTH.

ORGAN.



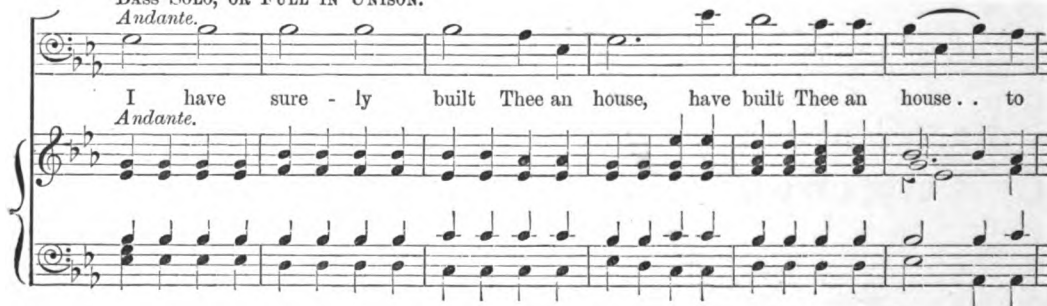
mf *cres.*



mp

BASS SOLO, OR FULL IN UNISON.

Andante.

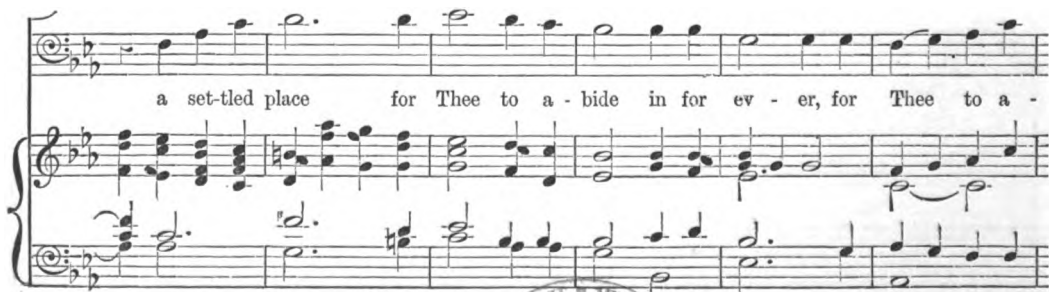


Andante.

I have sure - ly built Thee an house, have built Thee an house . . to



dwel in, a settled place for Thee . . to a-bide in for ev - er,



a set-tled place for Thee to a - bide in for ev - er, for Thee to a -



I HAVE SURELY BUILT THEE AN HOUSE.

- bide in for ev - - er, for ev - er, for ev -

This system contains the first line of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "- bide in for ev - - er, for ev - er, for ev -".

- er. Thy ser - vant pray - eth that

This system contains the second line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are: "- er. Thy ser - vant pray - eth that".

Thine eyes may be o - pened to - wards this house, towards this house, . . day . . and night, even to -

This system contains the third line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are: "Thine eyes may be o - pened to - wards this house, towards this house, . . day . . and night, even to -".

- wards . . this house . . of which Thou hast said, . . My Name shall be there . . for

This system contains the fourth line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are: "- wards . . this house . . of which Thou hast said, . . My Name shall be there . . for".

ev - er, . . My Name shall be there for ev - er.

This system contains the fifth and final line of the hymn. It concludes the vocal melody and piano accompaniment. The lyrics are: "ev - er, . . My Name shall be there for ev - er." The piano part ends with a double bar line and a fermata.

I HAVE SURELY BUILT THEE AN HOUSE.

Allegretto maestoso.

First system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked *Allegretto maestoso.*

Second system of the musical score, continuing the vocal and piano parts. The tempo remains *Allegretto maestoso.*

TENOR SOLO, OR FULL IN UNISON.
Largamente.

Third system of the musical score, featuring a tenor solo or full choir in unison. The tempo is marked *Largamente.*

God in - deed dwell on the earth?

Behold, the heaven and heaven of

Fourth system of the musical score, featuring a tenor solo or full choir in unison. The tempo is marked *Maestoso.*

heavens can-not con - tain

Thee, be-hold, the heaven and heaven of heavens can-not con -

Fifth system of the musical score, featuring a tenor solo or full choir in unison. The tempo is marked *Maestoso.*

I HAVE SURELY BUILT THEE AN HOUSE.

con espress.

- tain Thee, how much less this house which I have build - ed,

how much less this house which I have build - ed.

SOPRANO.
Yet have Thou re - spect un - to the prayer of Thy ser - vant, and to the sup - pli -

ALTO.
Yet have Thou re - spect un - to the prayer of Thy ser - vant, and to the sup - pli -

TENOR.
Yet have Thou re - spect un - to the prayer of Thy ser - vant, and to the sup - pli -

BASS.
Yet have Thou re - spect un - to the prayer, the prayer of Thy ser - vant, and to the sup - pli -

I HAVE SURELY BUILT THEE AN HOUSE

ca - tion of Thy peo - ple, have
 ca - tion of . . Thy . . peo - ple, have Thou re-spect un-to the
 ca - tion, the sup - pli - ca - tion of Thy peo - ple, have Thou respect un-to the prayer, the
 ca - tion of Thy peo - ple, have Thou re-spect un-to the

Thou re - spect un-to the prayer, have Thou re-spect un-to the prayer . . of Thy
 prayer of Thy ser - vant, have Thou re-spect un-to the prayer of Thy
 prayer of Thy ser - vant, have Thou re-spect un-to the prayer, the prayer of Thy
 prayer, . . the prayer . . of Thy ser - vant, the prayer of Thy ser -

Repeat as Chorus.
 ser - vant, and to . . the sup - pli - ca - tion of . . Thy peo - ple.
 ser - vant, and to the sup - pli - ca - tion of Thy peo - ple.
 ser - vant, and to the sup - pli - ca - tion of Thy peo - ple.
 - vant, and to the sup - pli - ca - tion of Thy peo - ple.

I HAVE SURELY BUILT THERE AN HOUSE.



This system contains the first vocal entry and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano. The vocal parts enter with the lyrics "O wor-ship the King," on a half note. The piano accompaniment consists of a treble staff with a melodic line and a bass staff with a supporting line. A "8ves" (octave) marking is present at the beginning of the piano bass line.

This system contains the second vocal entry and piano accompaniment. It features four vocal staves and a grand staff for the piano. The vocal parts enter with the lyrics "O wor-ship the King, O wor-ship the King in the" on a half note. The piano accompaniment continues with a treble staff and a bass staff.

I HAVE SURELY BUILT THERE AN HOUSE.

beau-ty of ho-li-ness, fear be-fore Him, all the earth, fear be-

beau-ty of ho-li-ness, fear be-fore Him, all the earth, . . fear be-

beau-ty of ho-li-ness, fear be-fore Him, all the earth, fear be-

beau-ty of ho-li-ness, fear be-fore Him, all . . the earth, . . fear be-

VERSE.

- fore Him, all the earth, fear be-fore Him, all the earth, fear be-

VERSE.

- fore Him, all the earth, fear be-fore Him, all the earth, fear be-

VERSE.

- fore Him, all the earth, fear be-fore Him, all the earth, fear be-

VERSE.

- fore Him, all the earth, fear be-fore Him, all the earth, fear be-

- fore Him, all the earth, . . wor-ship Him, fear be-

- fore Him, all the earth, . . wor-ship

- fore Him, all . . the earth, wor

- fore Him, all the earth, wor-ship Him, . .

I HAVE SURELY BUILT THEE AN HOUSE.

-fore Him, all the earth, . . . fear be - fore . . . Him, all . . . the earth.
 Him, wor - ship Him, all the earth, all the earth.
 ship Him, . . . all the earth, fear be - fore . . . Him,
 all the earth, all the earth, all the earth.

FULL
 O wor-ship the King in the beau-ty of ho-li-ness, fear . . . be - fore Him,
FULL
 O wor-ship the King in the beau-ty of ho-li-ness, fear be - fore Him,
FULL
 all . . . the earth. O wor-ship the King in the beau-ty of ho-li-ness, fear be -
FULL
 O wor-ship the King in the beau-ty of ho-li-ness, fear be - fore Him,

all the earth, fear . . . be - fore Him,
 all . . . the earth, fear . . . be - fore Him, all the
 - fore Him, all the earth, fear . . . be - fore Him, all the earth, fear be -
 all the earth, fear . . . be - fore Him, all the earth, fear be -

I HAVE SURELY BUILT THEE AN HOUSE.

VERSE.

all . . . the earth, . . . all the earth. Wor-ship the Lord in the

VERSE.

earth, . . . fear . . . be - fore . . . Him, all . . . the earth. Wor-ship the Lord in the

VERSE.

- fore Him, all the earth, . . . all the earth. Wor-ship the Lord in the

VERSE.

- fore Him, all the earth, . . . all the earth. Wor-ship the Lord in the

beau-ty of ho - li-ness, wor - ship the Lord. Strength and

beau-ty of ho - li-ness, wor - ship the Lord, wor-ship the Lord. Strength and

beau-ty of ho - li-ness, wor - ship Him, . . . all the earth. Strength and

beau-ty of ho - li-ness, wor - ship Him. Strength and

beau-ty are in . . . His sanc - tu-ary, are . . . in His sanc - tu - ary.

beau-ty are in His sanc - tu-ary, are in His sanc - tu - ary.

beau-ty are in His sanc - tu-ary, are . . . in His sanc - tu - ary.

beau-ty are in His sanc - tu-ary, are in . . . His sanc - tu - ary.

I HAVE SURELY BUILT THEE AN HOUSE.

FULL.
FULL.
FULL.
FULL.

Hon - our and ma - jes - ty are be - fore Him, strength and beau - ty are in His
 Hon - our and ma - jes - ty are be - fore Him, strength and beau - ty are in . . His
 Hon - our and ma - jes - ty are be - fore Him, strength and beau - ty are in . . His
 Hon - our and ma - jes - ty are be - fore Him, strength and beau - ty are in His

sanc - tu - ary, hon - our and ma - jes - ty are be - fore Him, strength and beauty are in His
 sanc - tu - ary, hon - our and ma - jes - ty are be - fore Him, strength and beauty are in His
 sanc - tu - ary, hon - our and ma - jes - ty are be - fore Him, strength and beauty are in His
 sanc - tu - ary, hon - our and ma - jes - ty are be - fore Him, strength and beauty are in His

sanc - tu - ary. O wor - ship the Lord in the beau - ty of ho - li - ness, fear . . be -
 sanc - tu - ary. O wor - ship the Lord in the beau - ty of ho - li - ness, fear be -
 sanc - tu - ary. O wor - ship the Lord in the beau - ty of ho - li - ness, fear . . be -
 sanc - tu - ary. O wor - ship the Lord in the beau - ty of ho - li - ness, fear be -

- fore Him, all the earth, wor-ship the King, wor-ship the King,
 - fore Him, all the earth, wor-ship the King, wor-ship the King,
 - fore Him, all the earth, wor-ship the King, wor-ship the King, wor-ship the
 - fore Him, all the earth, wor-ship the King, wor-ship the King, wor-ship the

wor-ship the King in the beau-ty of ho-li-ness. A - - - men, A - men,
 wor-ship the King in the beau-ty of ho-li-ness. A - - - men, A - men,
 King in the beau - ty of ho - li-ness. A - - - men, A - men,
 King in the beau - ty of ho - li-ness. A - - - men, A - men,

A - - - men, A - men, A - - - men. *rall.*
 A - - - men, A - men, A - - - men. *rall.*
 A - - - men, A - men, A - - - men. *rall.*
 A - - - men, A - men, A - - - men. *rall.*

BRITISH

(12)

DEDICATED TO THE VERY REV. H. H. DICKINSON, D.D.,
DEAN OF THE CHAPEL ROYAL, DUBLIN.

Hear, O Thou Shepherd of Israel

ANTHEM

FOR TENOR SOLO AND QUARTET

COMPOSED BY

THOMAS GICK

Mus. D., T.C.D. *rg*

PRICE TWOPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

AUTHOR'S PROPERTY.



Hear, O Thou Shepherd of Israel.

ANTHEM.

Psalm lxxx., 1, 3, 4, 5.

THOMAS GICK, Mus. D., T.C.D.

TENOR SOLO.

VOICE.

ORGAN.

Hear, hear, O Thou Shep-herd of Is-ra-el,

$\text{♩} = 72.$
Thou that leadest Jo-seph like a sheep, Thou that lead-est Jo-seph

sempre sostenuto.

like a sheep, shew Thy-self al-so, Thou that sittest up-on the

che-rubims, shew Thyself al-so, Thou that sittest up-on the che-rubims.

HEAR, O THOU SHEPHERD OF ISRAEL

QUARTET.
SOPRANO.

Thou *dim.*

Turn us a - gain, . . . turn us a - gain, O God, shew the light of Thy *dim.*

ALTO.

Turn us a - gain, . . . turn us a - gain, . . . turn *dim.*

TENOR.

Turn us a - gain, turn us a - gain, O God, shew the light of Thy *dim.*

BASS.

Turn us a - gain, turn us a - gain, O God, shew the light of Thy *dim.*

feed - est them with the bread . . . of tears . . . and giv - est them plen - teous

coun - ten - ance,

us, and we shall be whole, turn . . .

coun - ten - ance, and we shall be whole, turn . . .

coun - ten - ance, and we shall be whole, turn

HEAR, O THOU SHEPHERD OF ISRAEL.

- ness of tears to drink.

shew the light of Thy coun-ten-ance, and we

us a - gain, a - gain, shew the light of Thy coun-ten-ance, and

us . . a - gain, a - gain, . . . shew the light of Thy

us . . a - gain, a - gain, shew the light of Thy coun-ten-ance, and

The first system of the musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: '- ness of tears to drink. shew the light of Thy coun-ten-ance, and we us a - gain, a - gain, shew the light of Thy coun-ten-ance, and us . . a - gain, a - gain, . . . shew the light of Thy us . . a - gain, a - gain, shew the light of Thy coun-ten-ance, and'. The piano part features a steady accompaniment with chords and moving lines in both hands.

O Lord God of hosts, how long . . wilt Thou be

shall . . be whole, turn us,

we shall be whole, turn . . . us a - gain, . .

coun-ten-ance, the light, turn . . . us a - gain, . .

we shall be whole, turn . . . us a - gain, . .

The second system continues the musical score. The lyrics are: 'O Lord God of hosts, how long . . wilt Thou be shall . . be whole, turn us, we shall be whole, turn . . . us a - gain, . . coun-ten-ance, the light, turn . . . us a - gain, . . we shall be whole, turn . . . us a - gain, . .'. The musical notation includes a triplet of eighth notes in the Soprano part of the second measure. The piano accompaniment continues with a similar texture to the first system.

HEAR, O THOU SHEPHERD OF ISRAEL.

an - gry with Thy peo - ple that pray - eth, that pray . . .

turn us, O God, . . .

turn us, turn us a - gain, . . . O . . . God, . . .

turn us, turn us a - gain, O . . . turn us a -

turn us, turn us a - gain, O God,

The first system of the musical score for 'Hear, O Thou Shepherd of Israel'. It features five vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The first staff begins with a triplet of eighth notes. The lyrics are: 'an - gry with Thy peo - ple that pray - eth, that pray . . .'. The second staff continues with 'turn us, O God, . . .'. The third staff has 'turn us, turn us a - gain, . . . O . . . God, . . .'. The fourth staff has 'turn us, turn us a - gain, O . . . turn us a -'. The fifth staff has 'turn us, turn us a - gain, O God,'. The piano accompaniment is in the bottom two staves, with a triplet of eighth notes in the right hand.

- eth,

turn us a - gain, O God, . . .

turn us a - gain, . . . turn us a - gain, O

gain, turn us, O

turn us a - gain, turn us a - gain, O turn us a - gain, O

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: '- eth,'. The first staff has 'turn us a - gain, O God, . . .'. The second staff has 'turn us a - gain, . . . turn us a - gain, O'. The third staff has 'gain, turn us, O'. The fourth staff has 'turn us a - gain, turn us a - gain, O turn us a - gain, O'. The piano accompaniment continues in the bottom two staves.

HEAR, O THOU SHEPHERD OF ISRAEL.

how long, . how long . . wilt Thou be

shew the light of Thy coun-ten-ance, *cres.* the

God, . . shew the light of Thy coun-ten-ance, the light, *cres.* the

God, shew the light of Thy coun-ten-ance, the light, . . the *cres.*

God, . . shew the light of Thy coun-ten-ance, the light, the

rall.
an - gry with Thy peo - ple, Thy peo - ple that pray - eth?

dim. *rall.* *pp* *colla voce.*
light of Thy coun-ten-ance, and we shall . . be whole.

dim. *rall.* *pp* *colla voce.*
light of Thy coun-ten-ance, and we shall be whole.

dim. *rall.* *pp* *colla voce.*
light of Thy coun-ten-ance, and we shall be whole.

dim. *rall.* *pp* *colla voce.*
light of Thy coun-ten-ance, and we shall . . be whole.



INTROIT

Our Conversation is in Heaven

COMPOSED BY

W. H. GLADSTONE.

2

PRICE THREE-HALFPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.,

Our Conversation is in Heaven.

Phil. iii. 20, 21.

W. H. GLADSTONE

SOPRANO. Our con-ver - sa - tion is in heaven, our . . . con-ver - sa - tion

ALTO. Our con-ver - sa - tion is . . . in . . . heaven, our con-ver - sa - tion

TENOR. Our con-ver - sa - tion is in heaven, our con-ver - sa - tion

BASS. Our con-ver - sa - tion is . . . in . . . heaven, our con-ver - sa - tion

ORGAN.

is in heaven,

is in heaven, from whence al - so we look for the Sa - viour, the Lord Je - sus

is is heaven, from whence al -

is in heaven, . . . from whence al -



OUR CONVERSATION IS IN HEAVEN.

from whence al - so we look for the Sa - viour, the Lord Je - sus
 Christ, whence al - so we look for the Sa - viour, the Lord Je - sus
 - so we look for the Sa - viour, the Lord Je - sus
 - so we look, we look for the Sa - - - viour, the Lord Je - sus

cres.
cres.
cres.
cres.

Christ. Who shall change our vile bo - dy, that .. it may be fash - ion - ed ..
 Christ. Who shall change our vile bo - dy, that it may be fash - ion - ed ..
 Christ. Who shall change, shall change our vile bo - dy, that it may be ..
 Christ. Who shall change our vile bo - dy, that it may be fash - ion - ed

dim.
dim.
dim.
dim.

like un - to His glo - ri - ous bo - dy, ac -
 like . . un - to His glo - ri - ous bo - dy, ac -
 fash - ion - ed like un - to His glo - ri - ous bo - dy, ac -
 like un - to His glo - ri - ous bo - dy, ac -

cres. *f* *dim.* *mf*
cres. *f* *dim.* *mf*
cres. *f* *dim.* *mf*
cres. *f* *dim.* *mf*

OUR CONVERSATION IS IN HEAVEN.

First system of musical notation. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The lyrics are: - cord - ing to the work - ing where - by . . He is a - ble e - ven to sub -

Second system of musical notation. It consists of five staves. The first four staves are vocal parts and the fifth is a piano accompaniment. The lyrics are: - due . . all things to Him - self. rit. due . . all things to Him - self, all . . things . . to Him - self. rit. due . . all things to Him - self, all things . . to Him - self. rit. due . . all things to Him - self, sub - due all things to Him - self. rit.

TO ALBERT SPICER, ESQ., J.P.

Lord, Thou art become
gracious,

ANTHEM

FOR TENOR SOLO AND CHORUS

COMPOSED BY

J. P. W. GOODWIN.

72

PRICE THREEPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.



Lord, Thou art become gracious.

ANTHEM FOR SOLO AND CHORUS.

Psalms lxxxv. 1, 2, 8, 9

J. P. W. GOODWIN.

CHORAL RECITATIVE. TENORS AND BASSES. *mf*

VOICE. Lord, Thou art be-come gra-cious un-to Thy

ORGAN. *mp* *mf*

♩ = 60.

SOPRANOS AND ALTOS. *mp*

land, Thou hast turn - ed the cap - tiv - i - ty of Ja - cob. Thou hast for -

- giv - en the of-fence of Thy peo - ple, and cov-er - ed all their sin.

A little slower.
Sv. Ob.
Ch. Dulc.

TENOR SOLO.
Andante con espressione.
mp

... will hear - en what the

Andante. ♩ = 80.
p

Lord . . God will say . . con - cern - ing me.

LORD, THOU ART BECOME GRACIOUS.

FULL SOPRANO.
mf

I . . will hear - en, I . . will hear - en what the Lord God will

ALTO.
mf

I will hear - - - en what the Lord will

TENOR.
mf

I will hear - en, I . . will hear - en what the Lord will

BASS.
mf

I will hear - en, I . . will hear - en what the Lord will

mf Gt.

mf

For He shall speak peace un - to His

say . . con - cern - ing me,

say . . con - cern - ing me,

say con - cern - ing me,

say . . con - cern - ing me,

Ch.

LORD, THOU ART BECOME GRACIOUS.

peo - ple, for He shall speak peace, He shall speak peace, speak peace to His

for He shall speak peace, He shall speak peace, speak peace un-to His

for He shall speak peace, He shall speak peace, speak peace to His

for He shall speak peace, He shall speak peace, He shall speak

for He shall speak peace, He shall speak peace, speak peace to His

Sw. p *pp poco rit.* *pp mp a tempo.*

sempre Ped.

peo - ple, and to His saints, that they turn not,

peo - ple, and to His saints, that they turn not a - gain, that they

peo - ple, Heshall speak peace, that they turn not a -

peace, and to His saints, that they turn not a - gain, that they

peo - ple, that they turn not a -

mf *mf* *mf* *mf*

Ch.

LORD, THOU ART BECOME GRACIOUS.

that they turn not a - gain, . . . speak peace un-to His saints, that they

turn not, that they turn not.

- gain, that they turn not.

turn not, that they turn . . not.

- gain, that they turn not.

Sw. mp

turn . . not a - gain. I . . will hear - en

dim. e rall. pp p a tempo.

senza Ped. Ped.

what the Lord God will say con - cern - ing me,

LORD, THOU ART BECOME GRACIOUS.

what the Lord God will

mf I . . . will hear - en, I . . . will hear - en what the Lord, the Lord

mf I will hear - - - en what the Lord, the Lord

mf I will hear - en, I . . . will hear - en what . . the Lord, the Lord

mf I will hear - en, I . . . will hear - en what the Lord, the Lord

mf Gt.

mp say . . con - cern - ing me, He shall speak peace, . . He shall speak peace

p God will . . . say, He shall speak peace to His saints, He

p God will say, He shall . . speak peace to His saints, He

p God will say, He shall speak peace to His saints, He

p God will . . . say, He shall speak peace to His saints, He

p Sw.

LORD, THOU ART BECOME GRACIOUS.

First system of the musical score. It consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics for the vocal line are: "to His peo - ple, and to His saints, that they turn not a - gain, I . . will". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The word "dim." (diminuendo) is written below the first and third staves of the piano part.

Second system of the musical score. It consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics for the vocal line are: "heark - en, I . . will heark - en, for He shall speak peace. I . . will heark - en, shall speak peace. for He shall . . speak peace. for He . . shall . . speak . . peace. for He shall speak peace." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The word "dim. e rall." (diminuendo e rallentando) is written above the first staff and below the piano part. The word "rall." (rallentando) is written above the second, third, and fourth staves of the piano part. The dynamic markings "p" (piano) and "pp" (pianissimo) are used throughout the piano part.

LORD, THOU ART BECOME GRACIOUS.

Allegro moderato.

For His sal - va - tion is nigh . . . them that fear, that fear . . Him, that

For His sal - va - tion is nigh . . . them that fear, that fear . . Him, that

For His sal - va - tion is nigh . . . them that fear, that fear . . Him, that

For His sal - va - tion is nigh . . . them that fear, that fear . . Him, that

Allegro moderato. ♩ = 120.

glo - - ry may dwell in our land, for His sal - va - tion is

glo - ry, that glo - ry may dwell in our land, for His sal - va - tion is

glo - ry, that glo - ry may dwell in our land, for His sal - va - tion is

glo - - ry . . may dwell in our land, for His sal - va - tion is

nigh . . . them that fear, that fear . . Him, that glo - ry, that glo - ry may

nigh . . . them that fear, that fear Him, that glo - ry, that glo - ry may

nigh . . . them that fear, that fear . . Him, that glo - ry, that glo - ry may

nigh . . . them that fear, that fear Him, that glo - ry, that glo - ry may

LORD, THOU ART BECOME GRACIOUS.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system includes the lyrics 'dwell in our land, for His . . sal -' with a *mf* dynamic marking. The second system continues the lyrics 'dwell in our land, for His . . sal - va - tion is nigh them that fear Him, that glo - ry may dwell, . . may dwell in our' with a *f* dynamic marking. The third system concludes with 'land, for His . sal - va - tion is nigh, His sal - va - tion is' and 'nigh, for His sal - va - tion is nigh, His sal - va - tion is' with *mp* and *f* dynamic markings. The piano accompaniment features a steady bass line and chords that support the vocal melody.

mf

dwell in our land, for His . . sal -

dwell in our land,

mf

dwell in our land, for His . . sal - va - tion is nigh them that fear Him,

dwell in our land,

mf

f

va - tion is nigh them that fear Him, that glo - ry may dwell, . . may dwell in our

for His sal - va - tion is

for His sal - va - tion is

for His sal - va - tion is

for His sal - va - tion is

mp

land, for His . sal - va - tion is nigh, His sal - va - tion is

mp

nigh, for His sal - va - tion is nigh, His sal - va - tion is

mf

nigh, that glo - ry may dwell, . . may dwell in our land, His sal - va - tion is

mp

nigh, for His sal - va - tion is nigh, His sal - va - tion is

mp

f

LORD, THOU ART BECOME GRACIOUS.

nigh, His sal - va - tion is nigh, for His sal - va - tion is
 nigh, His sal - va - tion is nigh, is
 nigh, His sal - va - tion is nigh, for His sal - va - tion is
 nigh, His sal - va - tion is nigh, is

sempre f

nigh, His sal - va - tion is nigh, is nigh them that fear Him, His sal -
 nigh, is nigh, is nigh them that fear Him, His sal -
 nigh, His sal - va - tion is nigh, is nigh them that fear Him, His sal -
 nigh, is nigh, is nigh them that fear . . Him, His sal -

- va - tion is nigh, that glo - ry, that glo - ry may dwell in our land.
 - va - tion is nigh, that glo - ry, that glo - ry may dwell in our land.
 - va - tion is nigh, that glo - ry, that glo - ry may dwell in our land.
 - va - tion is nigh, that glo - ry, that glo - ry may dwell in our land.

A little slower. *rall.*



16
DEDICATED TO, AND COMPOSED EXPRESSLY FOR,
LADY OLIVIA TAYLOUR, ON THE OCCASION OF HER MARRIAGE WITH
LORD HENRY CAVENDISH BENTINCK.

O PERFECT LOVE

ANTHEM *Harmonized*

FOR SOPRANO SOLO AND CHORUS

THE WORDS BY

D. F. BLOMFIELD

THE MUSIC BY

LADY ARTHUR HILL.

PRICE THREEPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.



O PERFECT LOVE

ANTHEM FOR SOPRANO SOLO AND CHORUS.

D. F. BLOMFIELD (H. A. & M., No. 578).

LADY ARTHUR HILL.

ORGAN.

p

Ped.

SOPRANO SOLO.

p

O per-fect Love, all hu-man thought trans-cend-ing, . .

CHORUS. SOPRANO.

p

O per-fect Love, all hu-man thought trans-cend-ing,

ALTO.

p

O per-fect Love, all hu-man thought trans-cend-ing,

TENOR.

p

O per-fect Love, all hu-man thought trans-cend-ing,

BASS.

p

O per-fect Love, all hu-man thought trans-cend-ing,

O PERFECT LOVE.

Low-ly we kneel in pray'r be-fore Thy Throne, . . That theirs may be the

Low - ly we kneel in pray'r be-fore Thy Throne, . . That theirs may be the

Low - ly we kneel in pray'r be-fore Thy Throne, . . That theirs may be the

Low - ly we kneel in pray'r be-fore Thy Throne, . . That theirs may be the

Low - ly we kneel in pray'r be-fore Thy Throne, That theirs may be the

Ped.

love which knows no end - ing, . . Whom Thou for ev - er-more dost join . . in one.

love which knows no end - ing, . . Whom Thou for ev - er-more dost join . . in one.

love which knows no end - ing, . . Whom Thou for ev - er-more dost join . . in one.

love which knows no end - ing, . . Whom Thou for ev - er-more dost join . . in one.

love which knows no end - ing, . . Whom Thou for ev - er-more dost join in one.

O PERFECT LOVE.

Solo.
p
 O per-fect Life, be Thou their full as-sur-ance Of ten-der

char-i-ty . . and stead-fast faith, . . Of pa-tient hope, and

cres. *rall.*
 qui-et brave en-dur-ance, With child-like trust that fears nor pain nor death.

a tempo.
 Grant them the joy which bright-ens earth-ly sor-row, . . Grant them the

CHORUS.
pp
 Grant them the joy which bright-ens earth-ly sor-row, Grant them the

pp
 Grant them the joy which bright-ens earth-ly sor-row, Grant the the

pp
 Grant them the joy which bright-ens earth-ly sor-row, . . Grant them the

pp
 Grant them the joy which bright-ens earth-ly sor-row, . . Grant them the

pp a tempo.

O PERFECT LOVE.

peace which calms all earth - ly strife ; . . And to life's day the

peace which calms all earth - ly strife ; . . And to life's day the

peace which calms all earth - ly strife ; . . And to life's day the

peace which calms all earth - ly strife ; . . And . . to life's day the

peace which calms all earth - ly strife ; And to life's day the

glo - rious un-known mor - row . . That dawns up - on e - ter - nal love and

glo - rious un-known mor - row . . That dawns up - on e - ter - nal love and

glo - rious un-known mor - row . . That dawns up - on e - ter - nal love and

glo - rious un-known mor - row . . That dawns up - on e - ter - nal love and

glo - rious un-known mor - row . . That dawns up - on e - ter - nal love and

O PERFECT LOVE.

First system of the musical score for 'O PERFECT LOVE.' It consists of five vocal staves and a grand piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are arranged in four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass part. The lyrics are: 'life, . . . that dawns up - on e - ter - nal love and life.' The piano part provides harmonic support with chords and moving lines in both hands. Dynamics include *cres.* (crescendo) and *f* (forte).

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'A . . . men, A . . . men.'. The piano part features a prominent bass line with a *Ped.* (pedal) marking. Dynamics include *f* (forte) and *Ped.* (pedal).



LIFT UP YOUR EYES

HARVEST ANTHEM FOR SOLO AND CHORUS

COMPOSED BY

REV. J. A. HAYDEN, M.A.,

VICAR OF DENT.

Price Threepence.

S. John iv. 35;
Psalm cv. 2, 8;
Psalm ciii. 1, 2.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.
AUTHOR'S PROPERTY.

Andante.

ORGAN.
♩ = 78.

p Sw.

TENOR SOLO.

mf *cres.*

Lift up your eyes, and look up-on the fields, for they are

cres.

white al - rea - dy to har - vest, lift up your eyes, and look up-on the fields, for

cres.

f *dim.*

they are white, for they are white, are white al - rea - dy to har - vest.

f *dim.*



LIFT UP YOUR EYES.

Più mosso. *mf* *cres.*

O let your songs be of Him, and praise Him, O let your

Più mosso. $\text{♩} = 82.$

Ch.

songs be of Him, and praise Him: and let your talk-ing be of

f *Sv.*

all His wondrous works, and let your talking be of all His wondrous works.

rall. e dim.

rall. e dim.

Tempo 1mo.
SEMI-CHORUS. SOPRANO. *cres.*

Lift up your eyes, and look up-on the fields, for they are white al-

p *cres.*

SEMI-CHORUS. ALTO.

Lift up your eyes, and look up-on the fields, for they are white al-

p *cres.*

SEMI-CHORUS. TENOR.

Lift up your eyes, and look up-on the fields, for they are white al-

p *cres.*

SEMI-CHORUS. BASS.

Lift up your eyes, and look up-on the fields, for they are white al-

Tempo 1mo.

p *Sv. legato.* *cres.*

LIFT UP YOUR EYES.

cres *cen* *do.* *f*
 - rea - dy to har - vest, lift up your eyes, and look up - on the fields, for they are
cres *cen* *do.* *f*
 - rea - dy to har - vest, lift up your eyes, and look up - on the fields, for they are
cres *cen* *do.* *f*
 - rea - dy to har - vest, lift up your eyes, and look up - on the fields, for they are
cres *cen* *do.* *f*

dim. *rall. e dim.*
 white, for they are white, are white al - rea - dy to har - vest.
dim. *rall. e dim.*
 white, for they are white, are white al - rea - dy to har - vest.
dim. *rall. e dim.*
 white, for they are white, are white al - rea - dy to har - vest.
dim. *rall. e dim.*
 white, for they are white, are white al - rea - dy to har - vest.

Allegro. *FULL.*
 Praise the Lord, O my soul, and
FULL. *f*
 Praise the Lord, O my soul, and
FULL. *f*
 Praise the Lord, O my soul, and
FULL. *f*
Allegro. *f* *Gt.*
 Praise the Lord, O my soul, praise the Lord, O my soul, and

LIFT UP YOUR EYES.

all that is with - in me praise His ho - ly Name,

all that is with - in me praise His ho - ly Name,

all that is with - in me praise His ho - ly Name,

all that is with - in me praise His ho - ly Name, praise the Lord, O my

praise the Lord, O my soul, and all that is with - in me, and

praise the Lord, O my soul, and all that is with - in me, and

praise the Lord, O my soul, and all that is with - in me, and

soul, praise the Lord, O my soul, and all that is with - in me, and

all that is with - in me praise His ho - ly Name. Praise the Lord, O my

all that is with - in me praise His ho - ly Name.

all that is with - in me praise His ho - ly Name. Praise the Lord, O my

all that is with - in me praise His ho - ly Name.

LIFT UP YOUR EYES.

soul, praise the Lord, O my soul, and for - get not all His ben - e - fits, for -

Praise the Lord, O my soul, and for - get not all His ben - e - fits, for -

soul, praise the Lord, O my soul, and for - get not all His ben - e - fits, for -

Praise the Lord, O my soul, and for - get not all His ben - e - fits, for -

Slower. mp

- get not all His ben - e - fits. He hath been al - way mind - ful of His

- get not all His ben - e - fits. He hath been al - way mind - ful of His

- get not all His ben - e - fits. He hath been al - way mind - ful of His

- get not all His ben - e - fits. He hath been al - way mind - ful of His

Slower. ♩ = 112.

Sw. mp

mf

cov - en - ant and prom - ise, mind - ful of His cov - en - ant and prom - ise, which He

cov - en - ant and prom - ise, mind - ful of His cov - en - ant and prom - ise, which He

cov - en - ant and prom - ise, mind - ful of His cov - en - ant and prom - ise, which He

cov - en - ant and prom - ise, mind - ful of His cov - en - ant and prom - ise, which He

mf

LIFT UP YOUR EYES.

made to a thou-sand ge - ne - ra - tions, which He made to a

made to a thou-sand ge - ne - ra - tions, which He made to a

made to a thou-sand ge - ne - ra - tions, which He made to a

made to a thou-sand ge - ne - ra - tions, which He made to a

cres. *f*

thou-sand ge - ne - ra - tions. Praise the Lord, O my soul,

thou-sand ge - ne - ra - tions. Praise the Lord, O my soul,

thou-sand ge - ne - ra - tions. Praise the Lord, O my soul,

thou-sand ge - ne - ra - tions. Praise the Lord, O my soul,

thou-sand ge - ne - ra - tions. Praise the Lord, O my soul,

rall. *Allegro.* *ff*

Allegro. $\text{♩} = 72$

ff *Gr. Org.*

and all that is with - in me praise His ho - ly Name.

and all that is with - in me, praise His ho - ly Name.

and all that is with - in me, praise His ho - ly Name.

and all that is with - in me, praise His ho - ly Name.

LIFT UP YOUR EYES.

Praise the Lord, O my soul, praise the Lord, O my soul, and for -

Praise the Lord, O my soul, praise the Lord, O my soul, and for -

Praise the Lord, O my soul, praise the Lord, O my soul, and for -

Praise the Lord, O my soul, praise the Lord, O my soul, and for -

get . . not, for - get not all His ben - e - fits, and for - get not

get . . not, for - get not all His ben - e - fits, and for - get not

get . . not, for - get not all His ben - e - fits, and for - get not

get . . not, for - get not all His ben - e - fits, and for - get not

all . . His ben - e - fits, praise the Lord,

all . . His ben - e - fits, praise the Lord,

all His ben - e - fits, praise the Lord,

all . . His ben - e - fits, praise the Lord, . . . praise the

LIFT UP YOUR EYES.

praise the Lord, praise the Lord, and for - get not all His
 praise the Lord, praise the Lord, and for - get not all His
 praise the Lord, praise the Lord, and for - get not all His
 Lord, . . . praise the Lord, praise the Lord, and for - get not all His

Slower.

The image shows a page from a music book with the title "THE ROSE TREE" at the top. The score is for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "ben - e - fits." repeated four times, once for each voice part. The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The page is numbered "11" in the bottom right corner.

HARK, THE HERALD ANGELS SING.

Christmas Anthem

18

composed by

JOSEPH P. HEY.

Published by

John Green, 1 Arcade, Colne, Lancashire.

Moderato.

Price 3d

Treble.

Alto.

Tenor.

Bass.

Organ.

Hark, the her - ald an - gels sing Glo - ry to the

Hark, the her - ald an - gels sing Glo - ry to the

Hark, the her - ald an - gels sing Glo - ry to the

Hark, the her - ald an - gels sing Glo - ry to the

Moderato.

new - born King, Glo - ry to the new - born King.

new - born King, Glo - ry to the new - born King.

new - born King, Glo - ry to the new - born King.

new - born King, Glo - ry to the new - born King.

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Lento.
p

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled.

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled.

Lento.
p

a tempo
f

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled.

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled.

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled.

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled.

f a tempo

Con Spirito

Joy - ful all ye na-tions rise, Join the tri-umph of the skies.

Joy - ful all ye na-tions rise, Join the tri-umph of the skies.

Joy - ful all ye na-tions rise, Join the tri-umph of the skies.

Joy - ful all ye na-tions rise, Join the tri-umph of the skies.

Con Spirito

ff

With thian-gel-ic host pro-claim: Christ is born in Beth - le - hem.

ff

With thian-gel-ic host pro-claim: Christ is born in Beth - le - hem.

ff

With thian - gel-ic host pro-claim: Christ is born in Beth - le - hem.

ff

With thian - gel-ic host pro-claim: Christ is born in Beth - le - hem.

ff

Quartette.

Andante.

Born that man no

p Mild He lays His glo - ry by, Born that man no

p Mild He lays His glo - ry by, Born that man no

p Mild He lays His glo - ry by, Born that man no

Andante.

more may die; Born to raise the sons of earth,

more may die; Born to raise the sons of earth,

more may die; Born to raise the sons of earth,

more may die; Born to raise the sons of earth,

Born to give them se - cond birth, — Born to raise, — the

Born to give them se - cond birth, — Born to raise, — the

Born to give them se - cond birth, — Born to raise, — the

Born to give them se - cond birth, — Born to raise, — the

Born to give them se - cond birth. sons of earth, — Born to give them se - cond birth.

Born to give them se - cond birth. sons of earth, — Born to give them se - cond birth.

Born to give them se - cond birth. sons of earth, — Born to give them se - cond birth.

Born to give them se - cond birth. sons of earth, — Born to give them se - cond birth.

Chorus.

Allegro.

ff Hail the heaven - born prince_ of Peace, Hail the Sun of

ff Hail the heaven-born prince of Peace,— Hail the Sun_ of

ff Hail the heaven - born prince of Peace, Hail the Sun of

ff Hail the heaven-born prince of Peace,— Hail the Sun of

Allegro.

righ - teous-ness, Hail the Sun of righ - teous - ness.

righ - teous-ness, Hail the Sun of righ - teous - ness.

righ - teous-ness, Hail the Sun _____ of righ - teous - ness.

righ - teous-ness, Hail the Sun of righ - teous - ness.

p

Light and life — to all He brings, Risen with heal - ing

p

Light and life — to all He brings, Risen with heal - ing

f *cresc.* *>*

in His wings; Light and life to all He brings,

f *cresc.*

in His wings; Light and life to all He brings,

f *cresc.*

Light and life to all He brings,

f *cresc.*

Light — and life — to — all — He brings, —

Risen with heal - ing in His wings; Light and life to

Risen with heal - ing in His wings; Light and life to

Risen with heal - ing in His wings; Light and life to

Risen with heal - ing in His wings; Light and life to

rall.

all He brings, Risen with heal - ing in His wings.

all He brings, Risen with heal - ing in His wings.

all He brings, Risen with heal - ing in His wings.

all He brings, Risen with heal - ing in His wings.

rall.

2nd Thousand.
PRAISE YE THE LORD.

1

19

Anthem
composed by
JOSEPH P. HEY.

2

Price 3^d

Moderato.

Treble.

Alto.

Tenor.

Bass.

Organ.

ff Praise ye the Lord 'tis good to — raise your hearts and

ff Praise ye the Lord 'tis good to raise your hearts and

ff Praise ye the Lord 'tis good to — raise your hearts and

ff Praise ye the Lord 'tis good to raise your hearts and

Moderato.

ff

mf voi - ces in his praise, His na - - ture and his

mf voi - ces in his praise, His na - - ture and his

mf voi - ces in his praise, His na - ture and his

mf voi - ces in his praise, His na - ture and his

mf

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J. G. 41

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works in - - vite — to make this du - ty — our de - - light.

works in - - vite — to make this du - ty — our de - - light.

works in - - vite to make this du - ty — our de - - light.

works in - - vite to make this du - ty — our de - - light.

Largo. *mf* *sostenuto*

He made the stars those heaven - ly flames, He counts their

He made the stars those heaven - ly flames, He counts their

He made the stars those heaven - ly flames, He counts their

He made the stars those heaven - ly flames, He counts their

Largo. *mf* *sostenuto*

The musical score consists of five systems. The first four systems each contain a vocal part (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "num - bers, calls their names, His wis - dom's vast and". Each system includes a crescendo marking above the piano part. The fifth system shows the continuation of the piano accompaniment without vocal parts.

[illegible]

Allegro.

ff Sing to the Lord, ex - alt him high who spreads his

ff Sing to the Lord, ex - alt him high who spreads his

ff Sing to the Lord, ex - alt him high who spreads his

ff Sing to the Lord, ex - alt him high who spreads his

Allegro.

ff clouds a - long the sky, there He pre - pares the

ff clouds a - long the sky, there He pre - pares the

ff clouds a - long the sky, there He pre - pares the

ff clouds a - long the sky, there He pre - pares the

fruit - ful rain nor lets the drops de - scend in

fruit - ful rain nor lets the drops de - scend in

fruit - ful rain nor lets the drops de - scend in

fruit - ful rain nor lets the drops de - scend in

vain, nor lets the drops de - scend in vain.

vain, nor lets the drops de - scend in vain.

vain, nor lets the drops de - scend in vain.

vain, nor lets the drops de - scend in vain.

Duet.

Andante.

But saints are love - ly in his sight, He views his

But saints are love - ly in his sight, He views his

Andante.

chil - dren with de - light. He sees their hope, He

chil - dren with de - light. He sees their hope, He

knows their fear And looks and loves his i - mage there.

knows their fear And looks and loves his i - mage there.

Allegro.

ff
Sing to the Lord, ex - alt him high who spreads his

ff
Sing to the Lord, ex - alt him high who spreads his

ff
Sing to the Lord, ex - alt him high who spreads his

ff
Sing to the Lord, ex - alt him high who spreads his

Allegro.

ff
clouds a - long the sky, there He pre - pares the

ff
clouds a - long the sky, there He pre - pares the

ff
clouds a - long the sky, there He pre - pares the

ff
clouds a - long the sky, there He pre - pares the

fruit - ful rain nor lets the drops de - scend in

fruit - ful rain nor lets the drops de - scend in

fruit - ful rain nor lets the drops de - scend in

fruit - ful rain nor lets the drops de - scend in

vain, nor lets the drops de - scend in vain.

vain, nor lets the drops de - scend in vain.

vain, nor lets the drops de - scend in vain.

vain, nor lets the drops de - scend in vain.

BRITISH MUSEUM 3 JV 92

20
INSCRIBED TO JOHN EDWARD VERNHAM,
PROFESSOR OF MUSIC, KING'S COLLEGE, LONDON.

**Praise the Lord, ye Heavens,
adore Him.**

ANTHEM

WORDS ARRANGED FROM HYMN 292 (A. & M.) AND PSALM CXLVIJ. v. 12,

BY THE

REV. JAMES BADEN POWELL, M.A.,
PRECENTOR OF S. PAUL'S, KNIGHTSBRIDGE.

MUSIC BY THE

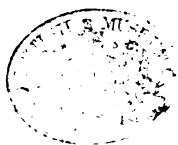
REV. HENRY EDWARD HODSON, M.A.

7

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This Anthem is arranged for Orchestra.



Praise the Lord, ye Heavens, adore Him.

ANTHEM.

H. A. & M., 292; Ps. cxlviii. 12.

Music by the Rev. HENRY EDWARD HODSON, M.A.

Vivace.

ORGAN. *f*

SOPRANO.
Praise the Lord, ye heavens, a - dore Him, Al - le -

ALTO.
Praise the Lord, ye heavens, a - dore Him, Al - le -

TENOR.
Praise the Lord, ye heavens, a - dore Him, Al - le -

BASS.
Praise the Lord, ye heavens, a - dore Him, Al - le -

f *sfz*

N.B.—This Anthem, though written in the first instance for Orchestral Accompaniment at the Lichfield Diocesan Choral Festival, is suitable for general use, with the Organ part as given in this edition.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "lu - ia! Praise Him, An - gels, in the height; Al - le - lu - ia!" The piano part includes a forte (f) dynamic marking and a crescendo hairpin.

Second system of the musical score. The lyrics are: "Sun and moon, re - joice be - fore Him, Al - le - lu - ia, Al - le -". The piano accompaniment continues with a forte (f) dynamic marking and a crescendo hairpin.

Third system of the musical score. The lyrics are: "lu - ia! Praise Him, praise Him, all ye stars and light: Al - le -". The piano accompaniment continues with a forte (f) dynamic marking and a crescendo hairpin.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

lu - ia, Al - le - lu - ia, Al - le - lu - ia,

lu - ia, Al - le - lu - ia, Al - le - lu - ia,

lu - ia, Al - le - lu - ia, Al - le - lu - ia,

lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Quasi Recit. (In strict time.)

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia! Praise the Lord, for He hath spo - ken, . . .

Al - le - lu - ia! Praise the Lord, for He hath spo - ken, . . .

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia! Worlds His might - y

Al - le - lu - ia! Worlds His might - y

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

Al - le - lu - ia !

Al - le - lu - ia !

voice o - beyed ; . . Al - le - lu - ia !

voice o - beyed ; . . Al - le - lu - ia !

Al - le - lu

Al - le - lu

Laws, which nev - er shall be bro - ken, . . Al - le - lu

Laws, which nev - er shall be bro - ken, . . Al - le - lu

ia ! . . .

ia ! . . .

ia ! . . .

ia ! . . .

For their guid - ance He hath

For their guid - ance He hath

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

rit.
Al - le - lu ia !
rit.
Al - le - lu ia !
rit.
made. . . Al - le - lu ia !
rit.
made. . . Al - le - lu ia !

TENOR. *Con anima.*
Young men and maid - ens, old men and chil - dren, praise the
BASS.
Young men and maid - ens, old men and chil - dren, praise the
Con anima.

Name, the Name of the Lord : for . . His Name, . . His
Name, the Name of the Lord : for . . His Name, . . His

Name on - ly is ex - cellent, and His praise . . a - bove heaven and
Name on - ly is ex - cellent, and His praise . . a - bove heaven and

PRaise the Lord, ye heavens, adore Him.

SOPRANO (DECANI).*

mf Young men and maid - ens, old men and chil - dren, praise the

sempre pp Al - le - lu - ia, Al - le - lu - ia, Al - le -

sempre pp earth. Al - le - lu - ia, Al - le - lu - ia, Al - le -

sempre pp earth. Al - le - lu - ia, Al - le - lu - ia, Al - le -

mf *sempre p*

Name, . . the Name of the Lord: for His Name on - - ly,

- lu - ia, Al - le - lu - ia! Praise the Lord, Al - le - lu - ia,

- lu - ia, Al - le - lu - ia! Praise the Lord, Al - le - lu - ia,

- lu - ia, Al - le - lu - ia! Praise the Lord, Al - le - lu - ia,

rall. on - ly is ex-cel-lent, and His praise a-bove heaven and

Al - le - lu - ia, Al - le - lu - ia! praise . . the

Al - le - lu - ia, Al - le - lu - ia! praise . . the

Al - le - lu - ia, Al - le - lu - ia! praise the

rall.

* The part marked Soprano (Decani) will be sung by the Boys of the Cathedral Choir; that marked Soprano (Cantoris) by all the Sopranos.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

a tempo.

earth. Young men and maid - ens, old . . men and

SOPRANO (CANTORIS). *mf a tempo.*

Young men and maid - ens, old men and chil - dren,

a tempo. sempre p

Lord, Al - le - lu - ia, Al - le - lu - ia,

a tempo. sempre p

Lord, Al - le - lu - ia, Al - le - lu - ia,

a tempo. sempre p

Lord, Al - le - lu - ia, Al - le - lu - ia,

a tempo.

chil - dren, praise the Name, . . praise the Name, . . the Name of the

praise . . the Name, . . the Name of the Lord :

Al - le - lu - ia, Al - le - lu - ia ! praise the

Al - le - lu - ia, Al - le - lu - ia ! praise the

Al - le - lu - ia, Al - le - lu - ia ! praise the

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

Lord : young men and maid - ens, old men and

for His Name on - ly, on - ly is ex - cellent,

Lord, Al - le - lu - ia, Al - le - lu - ia,

Lord, Al - le - lu - ia, Al - le - lu - ia,

Lord, Al - le - lu - ia, Al - le - lu - ia,

chil - dren, praise, praise the Lord, . . O

and His praise a-bove heaven and earth.

Al - le - lu - ia! O praise the Lord.

Al - le - lu - ia! O praise the Lord.

Al - le - lu - ia! O praise the Lord.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

praise . . the Name, . . the Name . . .

of the Lord, . . the
Praise . . the Name, . . the
Praise . . the Name, . . the
Praise . . the Name, . . the
Praise . . the Name, . . the

Name of the Lord.
Name of the Lord.
Name of the Lord.
Name of the Lord.
Name of the Lord.
Name of the Lord.
poco rit.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

REPERT. FULL CHOIR.

Molto maestoso.

Praise the Lord, . . for He is glo - rious; Nev - er shall . . His pro-mise

Praise the Lord, . . for He is glo - rious; Nev - er shall . . His pro-mise

Praise the Lord, . . for He is glo - rious; Nev - er shall . . His pro-mise

Praise the Lord, . . for He is glo - rious; Nev - er shall . . His pro-mise

Molto maestoso.

fail; God hath made . . His saints vic - to - rious, Sin and death . . shall not pre -

fail; God hath made . . His saints vic - to - rious, Sin and death . . shall not pre -

fail; God hath made . . His saints vic - to - rious, Sin and death . . shall not pre -

fail; God hath made . . His saints vic - to - rious, Sin and death . . shall not pre -

- vail.

- vail.

- vail.

- vail.

p poco accel.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

a tempo.
Praise the God of our sal - va - tion; Al - le - lu - ia!

a tempo.
Praise the God of our sal - va - tion; Al - le - lu - ia!

a tempo.
Praise the God of our sal - va - tion; Al - le - lu - ia!

a tempo.
Praise the God of our sal - va - tion; Al - le - lu - ia!

f a tempo.

PEDAL.

This system contains four vocal staves and two piano staves. The vocal parts enter with the lyrics 'Praise the God of our sal - va - tion; Al - le - lu - ia!'. The piano accompaniment includes a 'PEDAL' section marked with an asterisk, consisting of a continuous eighth-note pattern in the left hand.

Hosts on high, His power pro - claim; . . . Al - le - lu - ia!

Hosts on high, His power [pro - claim; . . . Al - le - lu - ia!

Hosts on high, His power pro - claim; Al - le - lu - ia!

Hosts on high, His power pro - claim; Al - le - lu - ia!

This system continues the vocal and piano accompaniment. It features four vocal staves and two piano staves. The lyrics 'Hosts on high, His power pro - claim; . . . Al - le - lu - ia!' are repeated across the vocal parts. The piano accompaniment continues with the same texture as the first system.

* Small notes for use when *Pedal Obligato* is omitted.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

Heaven and earth, and all . . cre - a - tion, Al - le - lu - ia,

Heaven and earth, and all . . cre - a - tion, Al - le - lu - ia,

Heaven and earth, and all cre - a - tion, Al - le - lu - ia,

Heaven and earth, and all . . cre - a - tion, Al - le - lu - ia,

The first system of the musical score features four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano parts are in bass clef. The key signature has one sharp (F#). The lyrics are: "Heaven and earth, and all . . cre - a - tion, Al - le - lu - ia," repeated four times across the staves. The piano accompaniment includes a grand staff with a treble and bass clef, and a separate bass line. The lyrics are aligned with the vocal staves.

Al - le - lu - ia! Laud and mag - ni - fy His Name,

Al - le - lu - ia! Laud and mag - ni - fy . . His Name, . .

Al - le - lu - ia! Laud and mag - ni - fy . . His Name, . .

Al - le - lu - ia! Laud and mag - ni - fy . . His Name, . .

The second system of the musical score continues the vocal and piano parts. The vocal parts are in treble clef, and the piano parts are in bass clef. The key signature has one sharp (F#). The lyrics are: "Al - le - lu - ia! Laud and mag - ni - fy His Name," repeated four times across the staves. The piano accompaniment includes a grand staff with a treble and bass clef, and a separate bass line. The lyrics are aligned with the vocal staves.

PRAISE THE LORD, YE HEAVENS, ADORE HIM.

The musical score is arranged in systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the first system are: "Laud and mag - ni - fy His Name! Al - le - lu - ia,". The second system continues the vocal parts with the lyrics: "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The score concludes with a final system of vocal staves and piano accompaniment.

Laud and mag - ni - fy His Name! Al - le - lu - ia,
 Laud and mag - ni - fy His Name! Al - le - lu - ia,
 Laud and mag - ni - fy His Name! Al - le - lu - ia,
 Laud and mag - ni - fy His Name! Al - le - lu - ia,
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
 ia!
 ia!
 ia!
 ia!
 ia!



THERE IS A GREEN HILL FAR AWAY.

A SACRED PART-SONG FOR S. A. T. B.

WORDS BY
FRANCES ALEXANDER.
(BY PERMISSION)
D. MINOR.

MUSIC BY
WILLIAM HOLMES.

SOPRANO.
ALTO.
TENOR.
BASS.

ORGAN.
♩ = 58.

p Lento.

p

There is a green hill far a way, With out a ci... ty wall,

p

Where the dear Lord was cru... ci. fied, Who died to save us all.

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p *f*

We may not know we can not tell What pains He had to bear.... But

we believe.... it was for us He hung and suffered there. He

p died that we might be forgiven, He died to make us good, That

p

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Cres. *ff* *Rit.*

we might go at last to heaven, Saved by his precious Blood.

Cres. *ff* *Rit.*

mf

There was no o...ther good enough To pay the price of sin,

mf

f *Cres.* *Rit.* *a tempo.* *mf*

He on.ly could un...lock the gate Of heaven and let us in. Oh,

f *Cres.* *Rit.* *mf*

Tenderly.

dearly, dearly has he loved us, Oh dearly, oh dear, ly has he loved us, And

Oh dearly, oh dearly has he lov...ed us, And

we must love him too, And we must love him too, And trust in His redeeming

must love him too,

Rit. *f*

Blood, And try His works to do, And try His works to do.

Dim. *Rit.*



"THEM THAT ARE MEEK"

Anthem

FOR SOLO & CHORUS.

Ps: XXV. ver. 8.9 & 19.

Composed by

C. S. JEKYLL.

ORGANIST & COMPOSER TO
HER MAJESTY'S CHAPELS ROYAL

LONDON:

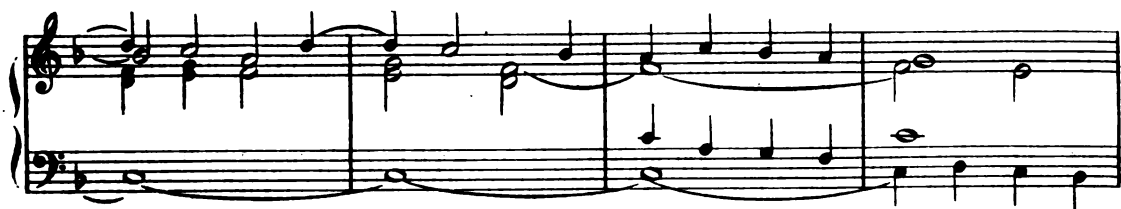
METZLER & CO, GREAT MARLBOROUGH STREET, W.

Moderato. $\text{♩} = 69.$

ORGAN

p Gt. Soft 8 ft.

Ped

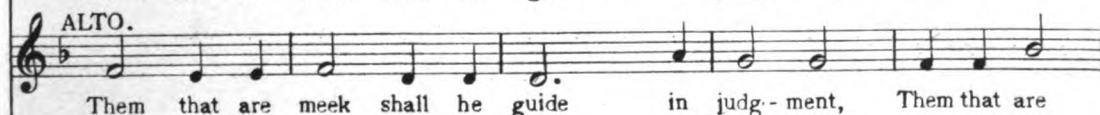
The organ introduction is written for a single staff in G major, 4/4 time. It begins with a half rest, followed by a series of eighth and sixteenth notes, creating a gentle, flowing melody. The notation includes a 'p' (piano) dynamic and 'Gt. Soft 8 ft.' (Great Soft 8 feet) registration instruction. A 'Ped' (pedal) marking is placed below the staff.This block contains the continuation of the organ introduction from the previous block, maintaining the same melodic and harmonic structure.

CHORUS.

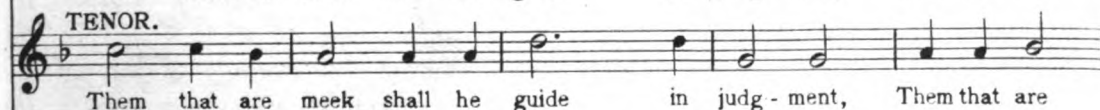
TREBLE.

The treble vocal line is the first of four staves for the chorus. It begins with a half rest, followed by a series of eighth and sixteenth notes, creating a gentle, flowing melody. The lyrics 'Them that are meek shall he guide... in judg-ment, Them that are' are written below the staff.

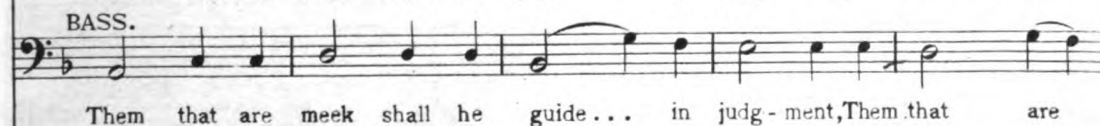
ALTO.

The alto vocal line is the second of four staves for the chorus. It begins with a half rest, followed by a series of eighth and sixteenth notes, creating a gentle, flowing melody. The lyrics 'Them that are meek shall he guide in judg-ment, Them that are' are written below the staff.

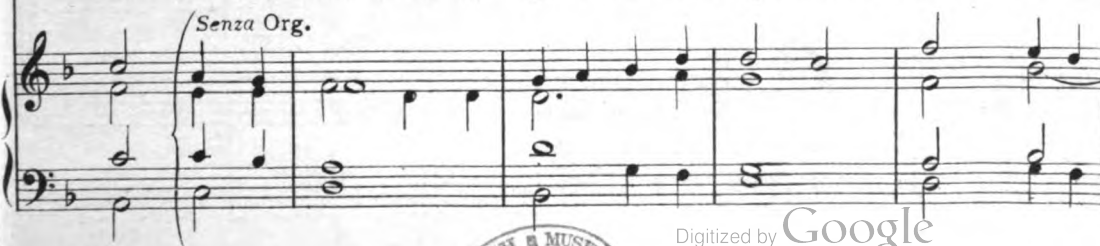
TENOR.

The tenor vocal line is the third of four staves for the chorus. It begins with a half rest, followed by a series of eighth and sixteenth notes, creating a gentle, flowing melody. The lyrics 'Them that are meek shall he guide in judg-ment, Them that are' are written below the staff.

BASS.

The bass vocal line is the fourth of four staves for the chorus. It begins with a half rest, followed by a series of eighth and sixteenth notes, creating a gentle, flowing melody. The lyrics 'Them that are meek shall he guide... in judg-ment, Them that are' are written below the staff.

Senza Org.

This block contains the continuation of the chorus musical notation, starting with the 'Senza Org.' (without organ) instruction. It shows the vocal lines continuing their melodic and harmonic progression.

meek shall he guide in judg-ment, shall He guide in judg-ment and

meek shall he guide in judg-ment, shall He guide in judg-ment

meek shall he guide in judg-ment, shall He guide in judg-ment

meek shall he guide in judg-ment, shall He guide in judg-ment

p Org.

such as are gen-tle, are gen-tle them shall he learn his way, Them...

and such as are gen-tle them shall he learn his way,

and such as are gen-tle them shall he learn his

... shall he learn his way. Them... that are meek shall

Them shall he learn his way. Them that are meek shall

way, shall he learn his way. Them that are meek shall

Them that are meek shall

f

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he guide in judg - ment

he guide in judg - ment

he guide in judg - ment

he guide in judg - ment

Them that are

ff *p*

shall he guide in judg - ment And such as are

meek shall he guide in judg - ment And such as are

shaall he guide in judg - ment And such as are

shall he guide in judg - ment And such as are

p

gen - tle them shall he learn his way.

gen - tle them shall he learn his way.

gen - tle them shall he learn his way.

gen - tle them shall he learn his way. Gt. Diap.

SOLO.

Sw. Diaps. All the

16 Ft. only.

Soft 16. Coup'd to Sw.

paths of the Lord are mer - cy and truth.

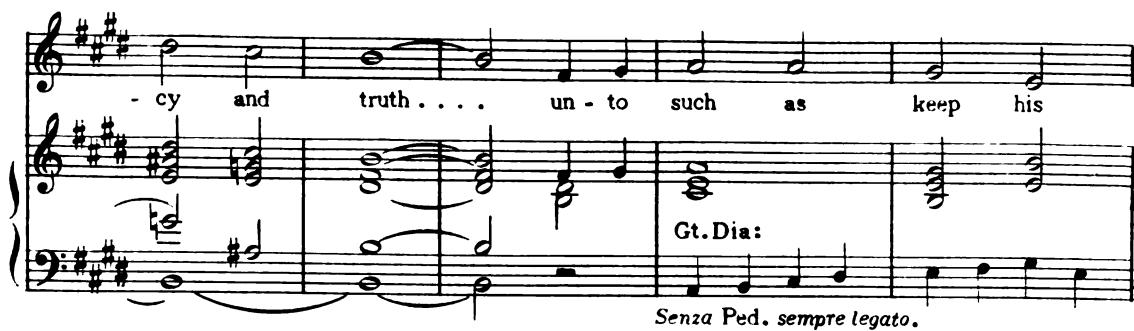
Gt. Diap.

All the paths of the Lord are mer -

- cy, are mer - cy and truth.

Gt. Diap.

All the paths of the Lord are mer -



- cy and truth . . . un - to such as keep his

Gt. Dia:

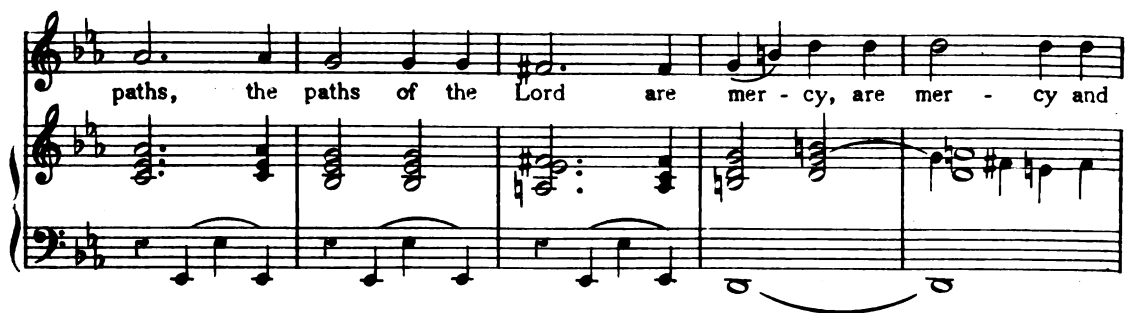
Senza Ped. sempre legato.



cov - e - nant, un-to such as keep his cov - e -



- nant and his tes - ti - monies, his tes - ti - monies, all the



paths, the paths of the Lord are mer - cy, are mer - cy and



truth, the paths of the Lord are mer - cy and truth, all the

paths of the Lord are mer - cy and truth, the paths of the

Lord are - - mer cy and truth,... the paths of the Lord... the

paths of the Lord are mer - cy and truth.

Ped 8 and 16 ft.

CHORUS.

O keep my soul.....

O keep my soul.....

Gt. Diap coupd:
to Full Sw.

M. 7349.

and de - li - ver

keep my soul and de - li - ver

keep my soul and de - li - ver

and de - li - ver

me..... O keep my soul

me..... O keep my soul

me..... O keep my soul

me..... O keep my soul

Più moto.

and de - li - ver me..... let me not be con -

and de - li - ver me..... be con -

and de - li - ver me.....

and de - li - ver me.....

Più moto.

- founded, let me not be con - found-ed, let me not, let me not be con -
 - found - ed, be con - found-ed, let me not be con -
 let me not be con -
 be con -

Senza Ped.

found - - - ed be con - founded be con -
 found - - - ed, be con - founded, let me not be con - founded, let me
 founded, let me not be con - founded, be con-founded
 found - ed, be con - founded, let me not be con -

Ped

- found - ed, be con - found-ed, be con - found-ed let me
 not be con - found - - - ed let me
 found-ed, let me not be con - found-ed, be con - found-ed let me

not be con - found-ed, be con - found-ed, be con - found - ed be con -

not be con - found-ed let me not be con - found-ed be con -

be con - found - ed con - found-ed, be con -

not be con - found - ed, con - found - ed

- found-ed, let me not be con - found-ed, let me not be con - found - ed, con -

- found-ed, let me not be con - found-ed, let me not be con - found - ed, con -

- found-ed, let me not be con - found-ed, let me not be con - found - ed, con -

let me not be con - found - ed, me not be con - found - ed, con -

- found - ed, not be con - found - ed, let me not be con -

- found - ed, not be con - found - ed, let me not be con -

- found - ed, not be con - found - ed, let me not be con -

- found-ed, let me not be con - found-ed, let me not be con - found-ed be con -



-found-ed, let me not be con-founded, let me
 -found-ed, let me not be con-founded, let me not be con
 -found-ed, be con-founded, not be con-founded,
 -found-ed, not be con-founded,
 -found-ed, not be con-founded,



not be con-founded, let me not be con-founded, be con-founded -
 -found-ed, let me not be con-founded -
 not be con-founded, let me not be con-founded -
 not be con-founded, let me not be con-founded -
 not be con-founded, let me not be con-founded -



-ed be con-founded, con-founded -
 -ed Let me not be con-founded -
 -ed Let me not be con-founded, let me not be con-
 -ed let..... me.....

ed, be con-found-ed, be con-found-ed, be con-

ed, be con-found-ed, be con-found-ed, be con-

-founded, be con-found-ed, be con-found-ed, be con-

not be con-found-ed, let me not be con-found-ed, let me not be con-

ff

-found-ed *ff* O keep my soul and de-li-ver me

-found-ed *ff* O keep my soul and de-li-ver me

-found-ed *ff* O keep my soul and de-li-ver me

-found-ed *ff* O keep my soul and de-li-ver me

ff

mp for I have put my trust in

mp for I have put my trust in

mp for I have put my trust in

mp for I have put my trust in

mp

ff Thee let me not be con-found-ed let me not be con-found-ed O

ff Thee let me not be con-found-ed let me not be con-found-ed O

ff Thee let me not be con-found-ed let me not be con-found-ed O

ff Thee let me not be con-found-ed let me not be con-found-ed O

ff Ped doppio.

keep my soul and de-li-ver me....

keep my soul and de-li-ver me....

keep my soul and de-li-ver me....

keep my soul and de-li-ver me....

ff Slowly. $d = 63.$ for I have put my trust in Thee.

ff for I have put my trust in Thee.

ff for I have put my trust in Thee.

ff for I have put my trust in Thee.

ff Slowly. $d = 63.$

INSCRIBED, BY PERMISSION, TO
G. C. MARTIN, Esq., Mus. Doc.,
 ORGANIST ST. PAUL'S CATHEDRAL.

CHRIST IS RISEN

ANTHEM FOR EASTER

WORDS FROM "HYMNS ANCIENT AND MODERN"
 (BY PERMISSION OF THE PROPRIETORS)

COMPOSED BY

J. H. MAUNDER.

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" " " (SOL-FA)	1d.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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Christ is risen.

ANTHEM FOR EASTER.

J. H. MAUNDER.

Allegro jubilante.

ORGAN. *f*

The organ introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, creating a rhythmic pattern. The left staff is in bass clef with the same key signature and time signature, featuring a similar rhythmic pattern with some chords.

SOPRANO. *f*

Christ is ris - en, Christ is ris - en ! He hath burst His bonds in twain ; Christ is ris - en,

ALTO.


Christ is ris - en, Christ is ris - en ! He hath burst His bonds in twain ; Christ is ris - en,

TENOR. *f*

Christ is ris - en, Christ is ris - en ! He hath burst His bonds in twain ; Christ is ris - en,

BASS. *f*

Christ is ris - en, Christ is ris - en ! He hath burst His bonds in twain ; Christ is ris - en,

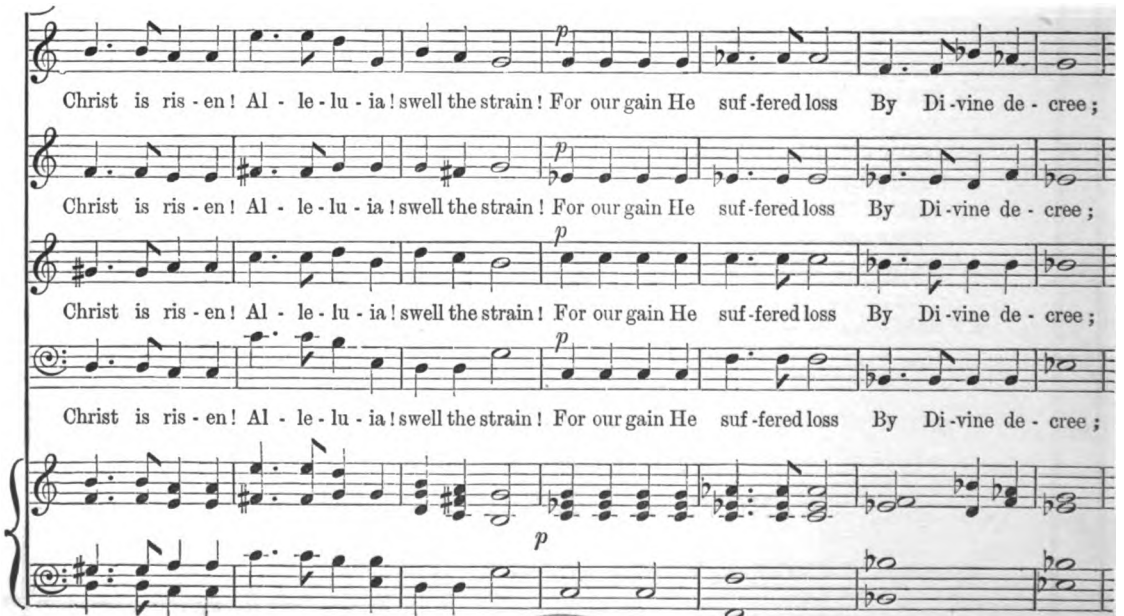
This section contains the vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The vocal parts are written on four staves. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts follow on their respective staves. The piano accompaniment is shown at the bottom of the section. The lyrics are: "Christ is ris - en, Christ is ris - en ! He hath burst His bonds in twain ; Christ is ris - en,".

Christ is ris - en ! Al - le - lu - ia ! swell the strain ! For our gain He suf - fered loss By Di - vine de - cree ;

Christ is ris - en ! Al - le - lu - ia ! swell the strain ! For our gain He suf - fered loss By Di - vine de - cree ;

Christ is ris - en ! Al - le - lu - ia ! swell the strain ! For our gain He suf - fered loss By Di - vine de - cree ;

Christ is ris - en ! Al - le - lu - ia ! swell the strain ! For our gain He suf - fered loss By Di - vine de - cree ;

This section continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "Christ is ris - en ! Al - le - lu - ia ! swell the strain ! For our gain He suf - fered loss By Di - vine de - cree ;". The piano part is marked with a piano (p) dynamic.

CHRIST IS RISEN !

He hath died up - on the Cross, But our God is He. Christ is ris - en, Christ is ris - en !

He hath died up - on the Cross, But our God is He. Christ is ris - en, Christ is ris - en !

He hath died up - on the Cross, But our God is He. Christ is ris - en, Christ is ris - en !

He hath died up - on the Cross, But our God is He. Christ is ris - en, Christ is ris - en !

He hath burst His bonds in twain, Christ is ris - en, Christ is ris - en ! Al - le - lu - ia, swell the strain.

He hath burst His bonds in twain, Christ is ris - en, Christ is ris - en ! Al - le - lu - ia, swell the strain.

He hath burst His bonds in twain, Christ is ris - en, Christ is ris - en ! Al - le - lu - ia, swell the strain.

He hath burst His bonds in twain, Christ is ris - en, Christ is ris - en ! Al - le - lu - ia, swell the strain.

See the chains of death are bro - ken; Earth be -

See the chains of death are bro - ken; Earth be -

See the chains of death are bro - ken; Earth be -

See the chains of death are bro - ken; Earth be -

CHRIST IS RISEN !

cres.
- low and heaven a - bove Joy in each a - maz - ing to - ken Of . . His ris - ing,
cres.
- low and heaven a - bove Joy in each a - maz - ing to - ken Of His ris - ing,
cres.
- low and heaven a - bove Joy in each a - maz - ing to - ken Of His ris - ing,
cres.
- low and heaven a - bove Joy in each a - maz - ing to - ken Of His ris - ing,
cres.

f VERSE (optional).
Lord of love; He for ev - er - more shall reign By His Fa - ther's side, . . Till He
f VERSE (optional).
Lord of love; He for ev - er - more shall reign By His Fa - ther's side, . . Till He
f VERSE (optional).
Lord of love; He for ev - er - more shall reign By His Fa - ther's side, . . Till He
f VERSE (optional).
Lord of love; He for ev - er - more shall reign By His Fa - ther's side, . . Till He

cres. *f* *poco rall.* *Tempo lmo.* **FULL.**
comes to earth a - gain, Comes to claim His bride. Christ is ris - en, Christ is ris - en !
cres. *f* *poco rall.* **FULL.**
comes to earth a - gain, Comes to claim His bride. Christ is ris - en, Christ is ris - en !
cres. *f* *poco rall.* **FULL.**
comes to earth a - gain, . . Comes to claim His bride. Christ is ris - en, Christ is ris - en !
cres. *f* *poco rall.* **FULL.**
comes to earth a - gain, . . Comes to claim His bride. Christ is ris - en, Christ is ris - en !
cres. *f* *poco rall.* **FULL.**

✧ The Accompaniment between the asterisks may be omitted at discretion.

CHRIST IS RISEN!

poco rall.

He hath burst His bonds in twain; Christ is ris-en, Christ is ris-en! Al - le - lu - ia! swell the strain.

poco rall.

He hath burst His bonds in twain; Christ is ris-en, Christ is ris-en! Al - le - lu - ia! swell the strain.

poco rall.

He hath burst His bonds in twain; Christ is ris-en, Christ is ris-en! Al - le - lu - ia! swell the strain.

poco rall.

He hath burst His bonds in twain; Christ is ris-en, Christ is ris-en! Al - le - lu - ia! swell the strain.

Grazioso, con moto. *mp sostenuto.*

Glo - rious An - gels down - ward throng - ing Hail . . the

Grazioso, con moto.

p

senza Ped.

cres.

Lord of all the skies; Heaven, with joy and ho - ly long - ing

cres.

CHRIST IS RISEN.

For . . the Word In - car - nate, cries, *mf* Christ is ris - en! Earth, re -

Christ is ris - en! Earth, re -

Christ is ris - en! Earth, re -

Christ is ris - en! Earth, re -

mf

Ped.

joyce! . . Gleam, . . ye star - ry train! . . All . . cre - a - tion

joyce! . . Gleam, . . ye star - ry train! . . All . . cre - a - tion

joyce! . . Gleam, . . ye star - ry train! . . All . . cre - a - tion

joyce! . . Gleam, . . ye star - ry train! . . All . . cre - a - tion

cres.

find . . a voice; . . He . . o'er all shall reign. *f* Christ is

find . . a voice; He . . o'er all shall reign. *ff* Christ is

find . . a voice; He . . o'er all shall reign. *ff* Christ is

find . . a voice; He . . o'er all shall reign. *ff* Christ is

cres. *molto cres. e poco rall.* *molto maestoso e grandioso.*

CHRIST IS RISEN !

ris - en, Christ is ris - en! He hath burst His bonds in twain;

poco rall.
Christ is ris - en, Christ is ris - en! O'er . . the u - ni-verse to

a tempo.
reign. Al - le - lu - ia! A - men.

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ANTHEM

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"THEY HAVE TAKEN AWAY THE LORD," Easter Anthem, BY THE SAME COMPOSER.

HARVEST ANTHEM.

The Words are taken from
PS. CVII. 1.
GEN. VIII. 22.
PS. XCVI. 8.

O Give Thanks.

By E. H. MELLING.

Con spirito

SOPRANO.

ALTO.

TENOR.
(*vo lower*)

BASS.

ORGAN.

Con spirito

f

cres.

O give thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord, O give

O give thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord, O give

O give thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord, O give

O give thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord, O give

thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord.

thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord.

thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord.

thanks, give thanks, un to the Lord, Give thanks, give thanks, un to the Lord. For



For He is good For He is good, His

For He is good For He is good, His

For He is good For He is good, His

For He is good For He is good, His

He is good For He is good His

mer-cy en-dur-eth for ev-er For ev-er

mer-cy en-dur-eth for ev-er For ev-er

mer-cy en-dur-eth for ev-er For ev-er

mer-cy en-dur-eth for ev-er, For ev-er For

For ev-er, His mer-cy en-dur-eth for ev-er, O give

For ev-er, His mer-cy en-dur-eth for ev-er, O give

For ev-er, His mer-cy en-dur-eth for ev-er, O give

ev-er His mer-cy en-dur-eth for ev-er, O give

thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord, O give

thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord, O give

thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord, O give

thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord, O give

ff
thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord.

ff
thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord.

ff
thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord.

ff
thanks give thanks un - to the Lord, Give thanks give thanks un - to the Lord.

mf
While the

mf
While the

mf
While the

mf
While the

earth, While the earth, While the earth re - main - eth

earth, While the earth, the earth re - main - eth

earth, While the earth, the earth re - main - eth

earth, While the earth, the earth re - main - eth

earth, While the earth, the earth re - main - eth

Andante con espress.

TENOR SOLO. (OR TREBLE ONLY.)

Seed-time and har - vest Day.... and night,... Sum-mer and

p *cres:*

win - ter shall not cease; Seed-time and har - vest,

mf *mf*

Day... and night,... Sum-mer and win - ter shall not cease,

cres: poco rall: *cres: colla voce*

SEMI-CHORUS (OR QUARTETT)

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease;

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease;

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease;

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease;

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease;

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease

Seed_time and har_vest, Cold and heat, Summer and win_ter shall not cease

Primo tempo

Give to the Lord the Glo - ry

Give to the Lord the Glo - ry

Give to the Lord the Glo - ry

Primo tempo

Give to the Lord the Glo - ry

Due un-to his Name, Give the Glo-ry Due un-to His Name;
 Due un-to his Name, Give the Lord Give the Glo-ry the Glo-ry due un-to His Name;
 Due un-to his Name, Give the Lord Give the Glo-ry due un-to His Name;
 Due un-to his Name, Give the Lord Give the Glo-ry the Glo-ry due un-to His Name;

ff
 Give, give the Lord the Glo-ry, Due un-to His Name, Give the Glo-ry
 Give, give the Lord the Glo-ry, Due un-to His Name, Give the Lord Give the Glo-ry the
 Give, give the Lord the Glo-ry, Due un-to His Name, Give the Lord Give the Glo-ry
 Give, give the Lord the Glo-ry, Due un-to His Name, Give the Lord Give the Glo-ry the

Lento maestoso rit.
 due un-to His Name. un-to His Name.
 Glo-ry due un-to His Name. un-to... His Name.
 due un-to His Name. un-to... His Name.
 Glo-ry due un-to His Name. un-to His Name.

DEAN,
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Dedicated to the Rev. PREBENDARY BOWLES, M.A.

THEY HAVE TAKEN AWAY THE LORD

AN EASY AND EFFECTIVE

Anthem for Easter

Composed by

E. H. MELLING.

Organist of St. John the Evangelist, Singleton.
Chichester.

Ent: Sta: Hall.



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"THEY HAVE TAKEN AWAY THE LORD."

The Words are taken from
ST. JOHN XX. 2.
ST. LUKE XXIV. 5. 6. 7.
REV. V. 9. 12.

E. H. MELLING.

VOICE. *Andante.* *pp* **SOLO FOR TREBLE (OR TREBLES)** *p*

They have tak'n away the Lord, They have tak'n away the

ORGAN. *pp*

mf Lord, And we know not where they have laid Him, We know not where they have laid Him. *p*

TREBLE. *Allegro Moderato.* ♩-144. *f*

ALTO. *mf* Why seek ye the living a-mong the dead, He is not

TENOR. (8^{ve} lower) *mf* Why seek ye the living a-mong the dead, He is not

BASS. *mf* Why seek ye the living a-mong the dead, He is not

pp *mf* *f*

ff here, He is not here, Why seek ye the liv-ing a-mong the dead, He *mf* *f*

here, He is not here, Why seek ye the liv-ing a-mong the dead, He *mf* *f*

here, He is not here, Why seek ye the liv-ing a-mong the dead, He *mf* *f*

here, He is not here, Why seek ye the liv-ing a-mong the dead, He *mf* *f*

is not here but is ri - sen. Re - member how He spake un - to

is not here but is ri - sen. Re - member how He spake un - to

is not here but is ri - sen. Re - member how He spake un - to

is not here but is ri - sen. Re - member how He spake un - to

you, Re - member how He spake un - to you, Re - member how He spake un - to

you, Re - member how He spake un - to you, Re - member how He spake un - to

you, Re - member how He spake un - to you, Re - member how He spake un - to

you, Re - member how He spake un - to you, Re - member how He spake un - to

you, While yet in Gal - i - leo say - - - ing say - - - ing

you, While yet in Gal - i - leo say - - - ing say - - - ing

you, While yet in Gal - i - leo say - - - ing say - - - ing

you, While yet in Gal - i - leo say - - - ing say - - - ing

The Son of Man must be de-liv-er'd in-to the hands of sin-ful men, And be

cru-ci-fied, and he cru-ci-fied, And the third day rise a-gain.

SEMI-CHORUS.

The Son of Man must be de-liv-er'd in-to the hands of sin-ful men, And be

The Son of Man must be de-liv-er'd in-to the hands of sin-ful men, And be

The Son of Man must be de-liv-er'd in-to the hands of sin-ful men, And be

The Son of Man must be de-liv-er'd in-to the hands of sin-ful men, And be

cru-ci-fied, and he cru-ci-fied, And the third day rise a-gain.

cru-ci-fied, and he cru-ci-fied, And the third day rise a-gain.

cru-ci-fied, and he cru-ci-fied, And the third day rise a-gain.

cru-ci-fied, and he cru-ci-fied, And the third day rise a-gain.

Allegro Moderato.

pp *Vox humana or Vox Celeste*

Con spirito. $\text{♩} = 72$.

ff *gros*

Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb that was

Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb that was

Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb that was

Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb that was

slain. Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb

slain. Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb

slain. Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb

slain. Worthy is the Lamb, Worthy is the Lamb, Worthy is the Lamb

Wor - thy is the Lamb that was slain, And hath re - deem'd us to

Wor - thy is the Lamb that was slain, And hath re - deem'd us to

Wor - thy is the Lamb that was slain, And hath re - deem'd us to

Lamb, the Lamb that was slain, And hath re - deem'd us to

God, And hath re - deem'd us to God, And hath re - deem'd us to God, to

God, And hath re - deem'd us to God, And hath re - deem'd us to God, to

God, And hath re - deem'd us to God, And hath re - deem'd us to God, to

God, And hath re - deem'd us to God, And hath re - deem'd us to God, to

God by His blood. Wor - thy is the Lamb, Wor - thy is the Lamb,

God by His blood. Wor - thy is the Lamb, Wor - thy is the Lamb,

God by His blood. Wor - thy is the Lamb, Wor - thy is the Lamb,

God by His blood. Wor - thy is the Lamb, Wor - thy is the Lamb,

Worthy is the Lamb that was slain. To re - ceive

Worthy is the Lamb that was slain. To re - ceive.

Worthy is the Lamb that was slain. To receive

Worthy is the Lamb that was slain. To re - ceive pow'r and riches,

To re - ceive pow - er glo - ry wisdom hon - our and strength;

To re - ceive pow'r and riches To receive hon - our and strength;

pow - er and rich - es To re - ceive hon - our and strength;

pow - er and rich - es To re - ceive hon - our and strength;

ff con forza

Pow - er and rich - es Wisdom and honour Glo - ry and bless - ing A - men.

Pow - er and rich - es Wisdom and honour Glo - ry and bless - ing A - men.

Pow - er and rich - es Wisdom and honour Glo - ry and bless - ing A - men.

Pow - er and rich - es Wisdom and honour Glo - ry and bless - ing A - men.

ff con forza

N^o _____

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ORGAN.

Largo.

mp

SOPRANO.

p

The souls of the righ - teous are in the hand of God, . . and

ALTO.

p

The souls of the righ - teous are in the hand of God, . . and

TENOR.

p

The souls of the righ - teous are in the hand of God, . . and

BASS.

p

The souls of the righ - teous are in the hand of God, . . and

THE SOULS OF THE RIGHTEOUS.

there shall no tor - ment touch them, and

there shall no tor - - ment touch them, and

there shall no tor - ment touch. them, and

there shall no tor - ment touch them, and

there shall no tor - ment . . touch them.

there shall no tor - ment . . touch them.

there shall no tor - ment . . touch them.

there shall no tor - ment touch them.

Bass Solo. *rit.*

In the sight of the un - wise they seem - ed to die, they seem - ed to

f colla voce.

THE SOULS OF THE RIGHTEOUS.

a tempo.

die, and their de - part - ure is tak - en for mi - se - ry, for

a tempo.

mi - - se - ry And their go - ing from

us, to be ut - ter de - struc - tion, ut - ter de - struc - tion.

TENOR SOLO.
dolce.

But they are in peace, they are . . . in peace,

p dolce.

for though they be pun - ish'd in the sight . . . of men.

THE SOULS OF THE RIGHTEOUS.

Poco più mosso.

Yet is their hope, their hope full of im-mor-tal-i-ty, yet is their

Yet is their hope, their hope full of im-mor-tal-i-ty, yet is their

Yet is their hope, . . their hope full of im-mor-tal-i-ty, yet . . is their

Yet is their hope, . . their hope full of im-mor-tal-i-ty, yet . . is their

Poco più mosso.

mf

hope full of im-mor-tal-i-ty, for God prov-ed them, as gold hath He

hope full of im-mor-tal-i-ty, for God prov-ed them, as gold hath He

hope full of im-mor-tal-i-ty, for God prov-ed them, as gold hath He

hope full of im-mor-tal-i-ty, for God prov-ed them, as gold hath He

rall. al fine. *p* *pp*

tried them, they are in peace, in peace, in peace.

tried them, they are in peace, in peace, in peace.

tried them, they are in peace, in peace, in peace.

tried them, they are in peace, in peace, in peace.

rall. al fine. *p* *pp*

GOD BE MERCIFUL UNTO US

MARRIAGE ANTHEM

WORDS FROM PSALM LXVII.

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GOD BE MERCIFUL UNTO US

MARRIAGE ANTHEM

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Andante.

ORGAN.
♩ = 50.

p SOPRANO.
God be mer - ci - ful un - to us, and bless us; and cause His

p ALTO.
God be mer - ci - ful un - to us, and bless us; and cause His

face to shine up - on us. That Thy way may be known up -

face to shine up - on us. That Thy way may be known, may be known up -

cres.

GOD BE MERCIFUL UNTO US.

on . . earth, Thy sav - ing health a - mong . . all na - tions.

mf

FULL SOPRANO.
Let the peo-ple praise Thee, O God; let all the peo - ple praise . . Thee.

ALTO.
Let the peo-ple praise Thee, O God; let all the peo - ple praise . . Thee.

TENOR.
Let the peo-ple praise Thee, O God; let all the peo - ple praise Thee.

BASS.
Let the peo-ple praise Thee, O God; let all the peo - ple praise Thee.

p

SOPRANO.
mf O let the na - tions be glad and sing for joy : for Thou shalt

ALTO.
mf O let the na - tions be glad and sing for joy : for Thou shalt

mf

judge the peo - ple right-eous-ly, and gov - ern the na - tions up -

judge the peo - ple right-eous-ly, and gov - ern the na - tions up -

mf

GOD BE MERCIFUL UNTO US.

on . . earth, and gov - ern the na - tions up - on . . earth.

on . . earth, and gov - ern the na - tions up - on . . earth.

FULL.
p

Let the peo-ple praise Thee, O God: let all the peo - ple praise Thee.

Let the peo-ple praise Thee, O God: let all the peo - ple praise Thee.

Let the peo-ple praise Thee, O God, let all the peo - ple praise Thee.

Let the peo-ple praise Thee, O God, let all the peo - ple praise Thee.

SOPRANO.

Then shall the earth . . yield her in - crease, and God, ev'n our own God, shall

ALTO.

Then shall the earth . . yield her in - crease, ev'n our own God, shall

cres.

GOD BE MERCIFUL UNTO US.

rall.

bleſs . . us, and God, ev'n our own God, ſhall bleſs . . us.

rall.

bleſs . . us, and God, ev'n our own God, ſhall bleſs . . us.

rall. *a tempo.*

FULL
a tempo. *pp*

God ſhall bleſs . . us, God ſhall bleſs . . us, and all the

a tempo. *pp*

God ſhall bleſs . . us, God ſhall bleſs . . us, and all the

a tempo. *pp*

God ſhall bleſs us, God ſhall bleſs . . us, and all the

a tempo. *pp*

God ſhall bleſs . . us, God ſhall bleſs . . us, and all the

pp

ends of the earth ſhall fear . . Him. A - - men.

pp

ends of the earth ſhall fear . . Him. A - - men.

pp

ends of the earth . . ſhall fear . . Him. A - - men.

pp

ends of the earth . . ſhall fear Him. A - - men.



SUFFER LITTLE CHILDREN

BAPTISMAL ANTHEM

WORDS FROM S. LUKE XVIII. 16, 17

COMPOSED BY

A. L. PEACE, Mus. Doc.

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SUFFER LITTLE CHILDREN

BAPTISMAL ANTHEM

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S. Luke xviii. 16, 17.

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Andante.

SOPRANO. *p* Suf-fer lit-tle

ALTO. *p* Suf-fer lit-tle

TENOR. *p* Suf-fer lit-tle

BASS. *p* Suf-fer lit-tle

ORGAN. *p* *Andante.* $\text{♩} = 74.$

chil - dren to come un - to Me, and for - bid them not, for - bid them not : for of

chil - dren to come un - to Me, and for - bid them not, for - bid them not : for of

chil - dren to come un - to Me, and for - bid them not, for - bid them not : for of

chil - dren to come un - to Me, and for - bid them not, for - bid them not : for of

SUFFER LITTLE CHILDREN.

such is the king-dom of God, suf-fer lit-tle chil-dren to

such is the king-dom of God, suf-fer lit-tle chil-dren to

such is the king-dom of God, suf-fer lit-tle chil-dren to

such is the king-dom of God, suf-fer lit-tle chil-dren to

come un-to Me, and for-bid them not, for-bid them not:

come un-to Me, and for-bid them not, for-bid them not:

come un-to Me, and for-bid them not, for-bid them not:

come un-to Me, and for-bid them not, for-bid them not:

for of such is the king-dom, the king-dom of God.

for of such is the king-dom, the king-dom of God.

for of such is the king-dom, the king-dom of God.

for of such is the king-dom, the king-dom of God.

for of such is the king-dom, the king-dom of God.

SUFFER LITTLE CHILDREN.

a tempo.
mf Ver - i - ly I say un - to you, Who - so - ev - er shall not re - ceive the king - dom

a tempo.
mf Ver - i - ly I say un - to you, Who - so - ev - er shall not re - ceive the king - dom

a tempo.
mf Ver - i - ly I say un - to you, Who - so - ev - er shall not re - ceive the king - dom

a tempo.
mf Ver - i - ly I say un - to you, Who - so - ev - er shall not re - ceive the king - dom

mf a tempo.

p as a lit - tle child, as a lit - tle child shall in no wise

p as a lit - tle child, as a lit - tle child shall in no wise

p as a lit - tle child, as a lit - tle child, shall in no wise

p as a lit - tle child, as a lit - tle child, shall in no wise

p as a lit - tle child, as a lit - tle child, shall in no wise

rall. en - ter there - in.

a tempo. *p* Suf - fer lit - tle chil - dren to

p Suf - fer lit - tle chil - dren to

p Suf - fer lit - tle chil - dren to

p Suf - fer lit - tle chil - dren to

p Suf - fer lit - tle chil - dren to

rall. *p a tempo.*

SUFFER LITTLE CHILDREN.

come un - to Me, and for - bid them not, for - bid them not, for of such is the

come un - to Me, and for - bid them not, for - bid them not, for of such is the

come un - to Me, and for - bid them not, for - bid them not, for of such is the

come un - to Me, and for - bid them not, for - bid them not, for of such is the

kingdom of God, *p* suf - fer lit - tle chil - dren to come un - to Me,

kingdom of God, *p* suf - fer lit - tle chil - dren to come un - to Me,

kingdom of God, *p* suf - fer lit - tle chil - dren to come un - to Me,

kingdom of God, *p* suf - fer lit - tle chil - dren to come un - to Me,

suf - fer lit - tle chil - dren to come un - to Me, and for - bid them not,

suf - fer lit - tle chil - dren to come un - to Me, and for - bid them not,

suf - fer lit - tle chil - dren to come un - to Me, and for - bid them not,

suf - fer lit - tle chil - dren to come un - to Me, and for - bid them not,

SUFFER LITTLE CHILDREN.

for - bid them not : for of such is the king - dom of

for - bid them not : for of such is the king - dom of

for - bid them not : for of such is the king - dom of

for - bid them not : for of such is the king - dom of

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The key signature is B-flat major (two flats). The lyrics are: "for - bid them not : for of such is the king - dom of".

God, . . . the king - dom, the king - dom of God. . . .

God, . . . the king - dom, the king - dom of God. . . .

God, . . . the king - dom, the king - dom of God. . . .

God, . . . the king - dom, the king - dom of God. . . .

God, . . . the king - dom, the king - dom of God. . . .

The second system of the musical score consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The key signature remains B-flat major. The lyrics are: "God, . . . the king - dom, the king - dom of God. . . .". The piano part includes dynamic markings *p* (piano) and *pp* (pianissimo), and a *rall.* (rallentando) marking.

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THE SUN SHALL BE NO MORE
THY LIGHT BY DAY

ANTHEM FOR FOUR VOICES

WORDS FROM ISAIAH LX. 19, 20

COMPOSED BY

A. L. PEACE, M^{US}. Doc.

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THE SUN SHALL BE NO MORE THY LIGHT BY DAY

ANTHEM FOR FOUR VOICES

COMPOSED BY

A. L. PEACE,

Mus. Doc.

Isaiah lx. 19, 20.

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Andante recitando. *TENORS AND BASSES.*

VOICER. The sun shall be no more thy light by

Andante.

ORGAN. $\text{♩} = 56.$

day; nei-ther for bright-ness shall the moon give light un-to thee:

Andante con moto. *FULL SOPRANO.*

But the Lord shall be un-to thee an ev-er-last-ing

ALTO.

But the Lord shall be un-to thee an ev-er-last-ing

TENOR.

But the Lord shall be un-to thee an ev-er-last-ing

BASS.

But the Lord shall be un-to thee an ev-er-last-ing

Andante con moto. $\text{♩} = 66.$

THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

light, an ev - er - last - ing light, but the

light, an ev - er - last - ing light,

light, an ev - er - last - ing light, but the Lord shall

light, an ev - er - last - ing light, but the Lord

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'light, an ev - er - last - ing light, but the'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Lord shall be un - to thee an ev - er - last - ing light, an

the Lord shall be . . un - to thee an ev - er - last - ing light, an

be, shall be . . un - to thee an ev - er - last - ing light, an . .

shall be un - to thee an ev - er - last - ing light, an ev - er -

The second system continues the vocal entries. The lyrics 'Lord shall be un - to thee an ev - er - last - ing light, an' are repeated across the staves. The piano accompaniment continues with a steady rhythmic pattern.

ev - er - last - ing light, ev - er - last

ev - er - last - ing light, ev - er - last

ev - er - last - ing light, ev - er - last

- last - ing light, ev - er - last

The third system concludes the phrase with 'ev - er - last - ing light, ev - er - last'. The vocal parts have a more active melodic line, and the piano accompaniment features a more complex rhythmic texture with sixteenth notes.

THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

ing light, and thy God, thy God . . thy glo - - ry.

ing light, and thy God, thy God . . thy glo - - ry.

ing light, and thy God, thy God . . thy glo - - ry.

ing light, and thy God, thy God . . thy glo - - ry.

TENORS AND BASSES.

Andante recitando.

Thy sun shall no more go down; neither shall thy moon withdraw it - self :

Andante. ♩ = 56.

Andante con moto.

FULL.

For the Lord shall be thine ev - er-last-ing light, the Lord shall be thine

For the Lord . . shall be thine ev - er-last-ing light, the Lord shall be thine

For the Lord shall be thine ev - er-last-ing light, the Lord shall be thine

For . . the Lord . . shall be thine ev - er-last-ing light, the Lord shall be thine

Andante con moto. ♩ = 66.

THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

ev - er - last - ing light, and the days of thy mourn - ing shall be end - ed, the days of thy

ev - er - last - ing light, and the days of thy mourn - ing shall . . be end - ed, the days of thy

ev - er - last - ing light, and the days of thy mourn - ing shall be end - ed, the days of thy

ev - er - last - ing light, and the days of thy mourn - ing shall . . be end - ed, the days of thy

mourning shall be end - ed, the Lord . . shall be . . thine ev - er - last - ing

mourning shall be end - ed, the Lord . . shall be . . thine ev - er - last - ing

mourning shall be end - ed, the Lord . . shall be . . thine ev - er - last - ing

mourning shall be end - ed, the Lord . . shall be . . thine ev - er - last - ing

light, . . and the days of thy mourn - ing shall be end - ed.

light, . . and the days of thy mourn - ing shall be end - ed.

light, . . and the days of thy mourn - ing shall be end - ed.

light, . . and the days of thy mourn - ing shall be end - ed.

Meno mosso al fine.

"THE EARTH IS THE LORD'S",³⁰

HARVEST ANTHEM

FOR

Treble Solo (or Tenor) Quartett & Chorus
by

W. J. PRESSEY.

Ent. Sta. Hall.

LONDON.

J. & J. HOPKINSON, 95, NEW BOND STREET, W.

Price 3^d nett.

*Psalm XXIV. 1, 2.
LXX. 9, 12.
CXXXVII.*

Maestoso con moto. ($\text{♩} = 120.$)

TREBLE.

ALTO.

TENOR.
8^{ve} Lower.

BASS.

ORGAN.

Grt.
coupled to Full Sw.

Ped.

The Earth is the

The Earth is the

The Earth is the

The Earth is the

Lord's and the ful-ness there-of, the world and they that

Lord's and the ful-ness there-of, the world and they that

Lord's and the ful-ness there-of, the world and they that

Lord's and the ful-ness there-of, the world and they that

dwell there - in. the Earth is the Lord's and the ful - ness there -

dwell there - in. the Earth is the Lord's and the ful - ness there -

dwell there - in. the Earth is the Lord's and the ful - ness there -

dwell there - in. the Earth is the Lord's and the ful - ness there -

- of the world and they that dwell there - in.

of the world and they that dwell there - in.

of the world and they that dwell there - in.

of the world and they that dwell there - in. The Earth

The Earth is the Lord's that dwell there -

The Earth is the Lord's that dwell there -

The Earth is the Lord's the world, and they that dwell there -

is the Lord's The world, and they that dwell there -

in. The Earth is the Lord's and the ful-ness there - of, the

in. The Earth is the Lord's and the ful-ness there - of, the

in. The Earth is the Lord's and the ful-ness there - of, the

in. The Earth is the Lord's and the ful-ness there - of, the

Grt:

world and they that dwell there - in.

world and they that dwell there - in.

world and they that dwell there - in. For He hath found - ed

world and they that dwell there - in. For He hath found - ed

it,..... hath found - ed it up - on the seas.

it,..... hath found - ed it up - on the seas.

and es - tab - lished it,..... up - on the

and es - tab - lished it,..... up - on the

The Earth is the Lord's and the ful - ness there -

The Earth is the Lord's and the ful - ness there -

floods..... The Earth is the Lord's and the ful - ness there -

floods..... The Earth is the Lord's and the ful - ness there -

of, the world and they that dwell there - in. The

of, the world and they that dwell there - in. The

of, the world, and they that dwell there - in. The

of, the world, and they that dwell there - in. The

Earth is the Lord's and the fulness there of the world and

Earth is the Lord's and the fulness there of the world and

Earth is the Lord's and the fulness there of the world and

Earth is the Lord's and the fulness there of the world and

they that dwell there in.

they that dwell there in.

they that dwell there in.

they that dwell there in.

they that dwell there in.

Poco Rit.

(TREBLE OR TENOR SOLO, OR TREBLE FULL.)

Andante Moderato.. ♩ = 60.

Sw: *p*

Thou

con espress:

vis - it - est the Earth and bless - est it, Thou

vis - it est the Earth and bless - est it Thou crown - est the

cresc:

year, the year with Thy good_ness, Thou crown - est the year the

cresc:

poco rit:

year with Thy good_ness, Thou crown - est the year with Thy good.....

Cres:

colla voce.

ness. Thou vis - it - est the Earth and bless - est it. Thou

Thou vis - it - est and bless - est it.

Thou vis - it - est the Earth and bless - est it. Thou

Thou vis - it - est the Earth and bless - est it. Thou

vis - it - est the Earth and bless - est it,..... Thou

Thou vis - it - est and bless - est it,..... Thou

vis - it - est the Earth and bless - est it, Thou

vis - it - est the Earth and bless - est it, Thou

crown - est the year, the year with Thy good - ness Thou

crown - est the year, the year with Thy good - ness Thou

crown - est the year, the year with Thy good - ness Thou

crown - est the year, the year with Thy good - ness Thou

cresc. crown - est the year the year with Thy good - ness, Thou *p*

cresc. crown - est the year the year with Thy good - ness, Thou *p*

cresc. crown - est the year the year with Thy good - ness, Thou *p*

cresc. crown - est the year the year with Thy good - ness, Thou *p*

cresc. crown - est the year with Thy good - ness.....

cresc. crown - est the year with Thy good - ness.....

cresc. crown - est the year with Thy good - ness.....

cresc. crown - est the year with Thy good - ness.....

ALLEGRO ASSAI. (♩ = 132.)

f

(J & J. H. 308.)

f O give thanks un - to the Lord: O give thanks un - to the Lord:-

f O give thanks un - to the Lord, O give thanks un - to the Lord:-

f O give thanks un - to the Lord, O give thanks un - to the Lord:-

f O give thanks un - to the Lord, O give thanks un - to the Lord to the

Thanks to the Lord Thanks to the Lord Thankst to the Lord for He is good.

Thanks to the Lord Thanks to the Lord Thanks to the Lord for He is good.

Thanks to the Lord Thanks to the Lord Thanks to the Lord for He is good.

Lord Thanks to the Lord Thanks to the Lord to the Lord for He is good.

O give thanks un - to the Lord, Thanks to the Lord for He is good.

O give thanks un - to the Lord, Thanks to the Lord for He is good.

O give thanks un - to the Lord, Thanks to the Lord for H, is good.

O give thanks un - to the Lord, Thanks to the Lord for He is good.

For His

For His

mf For His mer-cy en-dur-eth for ev-er.

mf For His mer-cy en-dur-eth for ev-er.

ff Sw: (full.)

cresc:

mer-cy en-dur-eth for ev-er. give thanks to the Lord give

cresc: mer-cy en-dur-eth for ev-er. Give thanks to the Lord Give

cresc: Give thanks give thanks to the

cresc: Give thanks give thanks to the

thanks to the Lord His mer-cy en-dur-eth for ev-er.

thanks to the Lord His mer-cy en-dur-eth for ev-er.

Lord give thanks for His mer-cy en-dur-eth for ev-er.

Lord give thanks for His mer-cy en-dur-eth for ev-er.

O give thanks un - to the Lord O give thanks un - to the Lord for His

O give thanks un - to the Lord O give thanks un - to the Lord for His

O give thanks un - to the Lord O give thanks un - to the Lord for His

O give thanks un - to the Lord O give thanks un - to the Lord for His

mer - cy en - dur - eth en - dur - eth for ev - er. Thanks to the Lord

mer - cy en - dur - eth en - dur - eth for ev - er. Thanks to the Lord

mer - cy en - dur - eth en - dur - eth for ev - er. Thanks to the Lord

mer - cy en - dur - eth for ev - er. Thanks to the

Thanks to the Lord Thanksto the Lord for He is good.

Thanks to the Lord Thanks to the Lord for He is good.

Thanks to the Lord Thanks to the Lord for He is good.

Lord Thanks to the Lord to the Lord for He is good.

O give thanks un-to God for His mer-cy en-dureth for

O give thanks un-to God un-to God for His mer-cy en-dur-eth for

O give thanks un-to God un-to God for His mer-cy en-dur-eth for

O give thanks un-to God un-to God for His mer-cy en-dur-eth for

ev-er, Give thanks un-to God for His mer-cy en-dur-eth for

ev-er, Give thanks un-to God for His mer-cy en-dur-eth for

ev-er, Give thanks un-to God for His mer-cy en-dur-eth for

ev-er, Give thanks un-to God for His mer-cy en-dur-eth for

ev er.....

ev er.....

ev er.....

ev er.....

SING UNTO GOD.

3/

Anthem

composed by

W. PROCTER REDMAYNE. (L. Mus. L. C. M.)

Organist St. Pauls Wesleyan Chapel, Didsbury.

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PRICE 4d

PSALMS LXVIII. 4. 5.
LXXII. 6. 7.

Allegro.

Treble. *ff* Sing un - to God, Sing praises to His name; *sf* Sing un - to God, Sing

Alto. *ff* Sing un - to God, Sing praises to His name; *sf* Sing un - to God, Sing

Tenor. *ff* Sing un - to God, Sing praises to His name; *sf* Sing un - to God, Sing

8^{va} lower. *ff* Sing un - to God, Sing praises to His name; *sf* Sing un - to God, Sing

Bass. *ff* Sing un - to God, Sing praises to His name; *sf* Sing un - to God, Sing

Organ. *ff* Allegro. *sf*

prai-ses to His name; Ex - tol Him that ri - deth up - on the heav'n's *cresc.*

prai-ses to His name; Ex - tol Him that ri - deth up - on the heav'n's *cresc.*

prai-ses to His name; Ex - tol Him that ri - deth up - on the heav'n's *cresc.*

prai-ses to His name; Ex - tol Him that ri - deth up - on the heav'n's *cresc.*

cresc.

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J. G. 50

Printed by C. G. Röder, Leipzig.

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by His name Jah, by His name Jah, and re - joice be - fore Him.

by His name Jah, by His name Jah, and re - joice be - fore Him.

by His name Jah, by His name Jah, and re - joice be - fore Him.

by His name Jah, by His name Jah, and re - joice be - fore Him.

Andante.

Treble or Tenor Solo

A fa-ther of the fa-therless, and a judge of the wid-ows, a judge of the

widows, a judge of the widows, a fa-ther of the fa-therless, and a

judge of the widows is God, is God in His ho-ly hab-i-ta-tion.

Andante.

pp *cresc.* *p*
 A fa-ther of the fa-therless, and a judge of the wid-ows, a
pp *cresc.* *p*
 A fa-ther of the fa-therless, and a judge of the wid-ows, a
pp *cresc.* *p*
 A fa-ther of the fa-therless, and a judge of the wid-ows, a
pp *cresc.* *p*
 A fa-ther of the fa-therless, and a judge of the wid-ows, a

Andante.

cresc. *dim.* *f*
 judge of the wid-ows, a judge of the wid-ows, a fa-ther of the
cresc. *dim.* *f*
 judge of the wid-ows, a judge of the wid-ows, a fa-ther of the
cresc. *dim.* *f*
 judge of the wid-ows, a judge of the wid-ows, a fa-ther of the
cresc. *dim.* *f*
 judge of the wid-ows, a judge of the wid-ows, a fa-ther of the
cresc. *dim.* *f*
 judge of the wid-ows, a judge of the wid-ows, a fa-ther of the

fa-therless, and a judge of the wid-ows is God, is God in His

fa-therless, and a judge of the wid-ows is God, is God in His

fa-therless, and a judge of the wid-ows is God, is God in His

fa-therless, and a judge of the wid-ows is God, is God in His

pp *f* *ff* *rall. dim.*

ho - ly hab-i - ta-tion.

ho - ly hab-i - ta-tion.

ho - ly hab-i - ta-tion.

ho - ly hab-i - ta-tion.

pp *f* *ff* *rall. dim.*

Swell or Choir Organ.

Allegro con fuoco e marcato.

Bass Solo.

ff

He shall come down like rain up - on the mown grass: like

ff

rain, like rain, like rain, like rain up - on the

f

f

mown grass: as showr's that wa - ter the

cresc.

cresc.

ff

earth, that wa - ter the earth, that wa - ter the earth.

rall. *dim.*

rall. p *dim.*

a tempo
ff *sf* *mf*
 In His days shall the right - eous flour - ish, shall the

sf *cresc.* *f* *pp*
 right - eous flour - ish, and a - - bun - dance of peace, a -

f *cresc.* *ff* *rall.*
 bun - dance of peace, a - bun - dance of peace, so long as the

moon en - - du - reth.
 Swell Organ.

Allegro con fuoco.

Chorus.

Musical score for the Chorus of "Allegro con fuoco." The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro con fuoco." and the dynamics are marked "ff" (fortissimo). The lyrics are: "Sing un - to God, Sing prai-ses to His name; Sing prai-ses to His name; Sing".

Allegro con fuoco.

Piano accompaniment for the Chorus of "Allegro con fuoco." The score is written for piano (p) and features a strong, rhythmic accompaniment with a "ff" (fortissimo) dynamic marking.

Vocal solo section of "Allegro con fuoco." The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "prai-ses to His name; His name." The piano accompaniment is marked "ff" (fortissimo).

Piano accompaniment for the vocal solo section of "Allegro con fuoco." The score is written for piano (p) and features a strong, rhythmic accompaniment with a "ff" (fortissimo) dynamic marking. The section concludes with a "ritard." (ritardando) marking.

Ex -

a tempo giusto *f* *cresc.* *ff.* *f*

Ex - tol Him that ri - deth up - on the heav'ns by

ritard. *a tempo* *f*

Ex - tol Him that

cresc. *ff.* *f*

tol Him that ri - deth up - on the heav'ns by His name

His name Jah, by His name Jah, and re - jice be - fore

ri - - deth up - on the heav'ns by His name
 Jah, by His name Jah, and re - - joice be - fore
 Ex - - tol Him that
 Him, be - - fore Him,

Jah, and re - joice be - fore Him, by His name Jah, by
 Him be - - fore Him, by His name Jah, by
 ri - deth up - on the heav'ns by His name Jah, by
 by His name Jah, by

His name Jah, and re - joice, and re - joice, and re - joice be-fore *mf*

His name. Jah, and re - joice, and re - joice, and re - joice be-fore *mf*

His name Jah, and re - joice, and re - joice, and re - joice be-fore *mf*

His name Jah, and re - joice, and re - joice, and re - joice be-fore *mf*

rall. dim. a tempo giusto ffunis.
Him, and re - joice be - fore Him. Ex - tol Him that ri - deth, that

rall. dim. a tempo giusto ff
Him, and re - joice be - fore Him. Ex - tol Him that ri - deth, that

rall. dim. a tempo giusto ff
Him, and re - joice be - fore Him. Ex - tol Him that ri - deth, that

rall. dim. a tempo giusto ff
Him, and re - joice be - fore Him. Ex - tol Him that ri - deth, that

a tempo giusto
rall. dim. ff

ri - - deth up - - on the Heav'ns, by His name Jah, and re -

ri - - deth up - - on the Heav'ns, by His name Jah, and re -

ri - - deth up - - on the Heav'ns, by His name Jah, and re -

ri - - deth up - - on the Heav'ns, by His name Jah, and re -

Adagio.

joyce, and re - joyce be-fore Him, and re - joyce be-fore Him. A - men.

joyce, and re - joyce be-fore Him, and re - joyce be-fore Him. A - men.

joyce, and re - joyce be-fore Him, and re - joyce be-fore Him. A - men.

joyce, and re - joyce be-fore Him, and re - joyce be-fore Him. A - men.

Adagio.



RESPECTFULLY INSCRIBED TO THE REV. R. L. OTTLEY, M.A.

TRY ME, O GOD

ANTHEM

FOR BASS SOLO AND CHORUS

COMPOSED BY

J. VARLEY ROBERTS

MUS. DOC., OXON.; ORGANIST OF MAGDALEN COLLEGE, OXFORD.

PRICE FOURPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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TRY ME, O GOD

ANTHEM FOR BASS SOLO AND CHORUS

Psalms cxxxix. 23, 24; v. 8.

COMPOSED BY

J. VARLEY ROBERTS

MUS. DOC., OXON.; ORGANIST OF MAGDALEN COLLEGE, OXFORD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Larghetto *BASS SOLO.* *mf*

VOICE. Try me, O God,

Larghetto. *Sw. Diaps. & Oboe.*

ORGAN. *Ped., Bourdon coupd. to Sw.*

try me, O God, and seek the ground of my heart, seek the ground of my

heart, try me, try me, try me, try me, try me,

legato.

seek . . the ground of my heart; prove me, and ex - am - ine my

TRY ME, O GOD.

cres.

thoughts. Look well, look well if there be an - y way, if

cres.

there be an - y way of wick - ed - ness in me; Try me, O

rall. *f a tempo.*

rall. *f a tempo.*

God, and seek the ground of my heart, prove me, and ex -

accel.

accel.

- am - ine my thoughts. Look well, look well if there be an - y way of

cres.

cres.

wick - ed - ness in . . me.

rall. *a tempo.* *mf* *f*

TRY ME, O GOD

Piano introduction in B-flat major, 3/4 time. The right hand features a flowing melody with grace notes, while the left hand provides a steady accompaniment. The piece concludes with a *dim. e rall.* marking.

Andantino, con espressione

Make Thy way plain be-fore my face,

Andantina. ♩ = 72.

rall. ppp *mp Sw. Diaps.*

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'Make Thy way plain be-fore my face,'. The piano accompaniment is in 3/4 time, marked *Andantino, con espressione* and *Andantina. ♩ = 72.*. The piano part includes markings for *rall. ppp* and *mp Sw. Diaps.*.

make Thy way plain be-fore my face, and lead me, and lead me in the way ev - er -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'make Thy way plain be-fore my face, and lead me, and lead me in the way ev - er -'. The piano accompaniment continues with a steady accompaniment.

- last - ing, make Thy way plain, make Thy way plain be -

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics '- last - ing, make Thy way plain, make Thy way plain be -'. The piano accompaniment continues with a steady accompaniment.

dim. e rall. *con espress. a tempo.*

- fore my face, and lead me in the way ev - er - last - ing, lead me in the

dim. e rall. *p a tempo.*

The fourth system of the vocal and piano accompaniment. The vocal line continues with the lyrics '- fore my face, and lead me in the way ev - er - last - ing, lead me in the'. The piano accompaniment concludes with a *dim. e rall.* marking and a *p a tempo.* marking.

TRY ME, O GOD.

mf

way ev - er - last - ing, make Thy way plain, make Thy way plain be -

mf

p *ad lib.*

fore my face, and lead me in the way, lead me in the way, ev - er -

p *colla voce.*

rall.

last - - ing, ev - er - last - - ing, ev - er - last - - - -

rall.

Larghetto.

ing.

FULL SOPRANO.

Make Thy way plain be - fore my face, make Thy way plain be - fore my

FULL ALTO.

Make Thy way plain be - fore my face, make Thy way plain be - fore my

FULL TENOR.

Make Thy way plain be - fore my face, make Thy way plain be - fore my

FULL BASS.

Make Thy way plain, make Thy way

Larghetto.

pp

TRY ME, O GOD.

face, and lead me, and lead me in the way ev - er - last - - ing,

face, and lead me, and lead me in the way ev - er - last - - ing,

face, and lead me, and lead me in the way ev - er - last - - ing,

plain, and lead me in the way ev - er - last - - ing,

p

make Thy way plain, make Thy way plain be - fore my face, and *pp*

make Thy way plain, make Thy way plain be - fore my face, and *pp*

make Thy way plain, make Thy way plain be - fore my face, and *pp*

make Thy way, make Thy way plain be - fore my face, and *pp*

dim.

lead me in the way ev - er - last - ing, and lead me in the way ev - er -

lead me in the way ev - er - last - ing, and lead me in the way ev - er -

lead me in the way ev - er - last - ing, and lead me in the way ev - er -

lead me in the way, . . and lead me in the

TRY ME, O GOD.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The lyrics are: "last - ing, and lead me in the way, lead me in the way, last - ing, and lead . . . me, lead me in the way, last - ing, and lead . . . me, lead me in the way, way, and lead . . . me, lead me". The piano part begins with a *pp* (pianissimo) dynamic marking.

Second system of the musical score. The lyrics continue: "lead me in the way ev - er - last - ing, make Thy way in the way ev - er - last - ing, make . . Thy way lead me in the way ev - er - last - ing, make . . Thy way in the way ev - er - last - ing, make Thy way". The piano part features a *mf* (mezzo-forte) dynamic marking.

Third system of the musical score. The lyrics are: "plain, make Thy way plain, make Thy way plain be - fore . . my plain, make Thy way plain, make Thy way plain be - fore . . my plain, make Thy way plain, make Thy way plain be - fore . . my plain, make Thy way plain, make Thy way plain be - fore my". The piano part begins with a *mf* (mezzo-forte) dynamic marking.

TRY ME, O GOD.

pp

face, and lead me in the way, lead me in the way ev - er - last - -

pp

face, and lead me in the way, lead me in the way ev - er - last - -

pp

face, and lead me in the way, lead me in the way.. ev - er - last - -

pp

face, and lead me in the way ev - er - last - -

p *pp*

Ped.

rall.

- ing, ev - er - last - - ing, ev - er - last - - - - ing.

rall.

- ing, ev - er - last - - ing, .. ev - er - last - - - - ing.

rall.

- ing, ev - er - last - - ing, .. ev - er - last - - - - ing.

rall.

- ing, ev - er - last - - ing, ev - er - last - - - - ing.

rall.



O SAVING VICTIM

(O SALUTARIS)

FOR SOLO VOICES AND CHORUS

COMPOSED BY

G. SAMPSON

Price Fourpence.

FELLOW OF THE COLLEGE OF ORGANISTS.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

Brighton: J. AND W. CHESTER.

♩ = 84. SOLO OR SEMI-CHORUS.

1st SOPRANO.

O Sav-ing Vic-tim, op-'ning wide The gate of heaven to

2nd SOPRANO.

ALTO.

O Sav-ing Vic-tim, op-'ning wide The gate of heaven to

TENOR.

O Sav-ing Vic-tim, op-'ning wide The gate of heaven to

BASS.

O Sav-ing Vic-tim, op-'ning wide The gate of heaven to

ORGAN. (ad lib.)

♩ = 84.

man be-low, Our foes press on . . from ev-'ry side,

man be-low, . . Our foes press on from ev-'ry side,

man be-low, Our foes press on from ev-'ry side, Thine

man be-low, Our foes press on from ev-'ry side,

NOTE.—It is suggested that the Solo verse be sung unaccompanied and that the Organ enter with the Chorus.

O SAVING VICTIM.

Thine aid sup - ply, . . Thy strength be - stow, . . Thine aid sup -

Thine aid sup - ply, Thy strength be - stow,

Thine aid sup - ply, . . Thy strength be - stow, . . Thine aid sup -

aid sup - ply, Thy strength be - stow, Thine aid sup -

Thine aid sup - ply, Thy strength be - stow, . . Thine aid sup -

- ply, . . Thy strength be - stow. O Sav - ing Vic - tim op - 'ning wide The

- ply, . . Thy strength be - stow. Thine aid sup - ply,

- ply, . . Thy strength be - stow. O Sav - ing Vic - tim,

- ply, . . Thy strength be - stow. Thine aid sup - ply,

O SAVING VICTIM.

gate of heaven to man be-low, Our foes press on from ev - 'ry side, Thine *cres.*

Thy strength be - stow, Our foes press on from ev - 'ry side, Thine *cres.*

O Sav - ing Vic - tim, Our foes press on from ev - 'ry side, Thine *cres.*

Thy strength be - stow, Our foes press on from ev - 'ry side, Thine *cres.*

aid sup - ply, Thy strength be - stow, Thine aid sup - ply, Thy strength be - stow. O *ff App -*

aid sup - ply, Thy strength be - stow, Thine aid sup - ply, Thy strength be - stow. O *ff*

aid sup - ply, Thy strength be - stow, Thine aid sup - ply, Thy strength be - stow. O . . *ff*

aid sup - ply, Thy strength be - stow, Thine aid sup - ply, Thy strength be - stow. O *ff*

App -

O SAVING VICTIM.

assionato. *dim. rall.*

Sav - ing Vic - tim, op - 'ning wide The gate of .. heaven to man be - low.

dim. rall.

Sav - ing Vic - tim, op - 'ning wide The gate of heaven to .. man be - low ..

dim. rall.

Sav - ing Vic - tim, op - 'ning wide The gate of heaven to man be - low ..

dim. rall.

Sav - ing Vic - tim, op - 'ning wide The gate of heaven to .. man be - low ..

assionato.

Sav - ing Vic - tim, op - 'ning wide The gate of heaven to man be low.

CHORUS. Quicker.

ff DEC.

All praise and thanks to Thee as - cend For ev - er - more, blest

ff CAN.

All praise and thanks to Thee as - cend For ev - er - more, blest

ff

All praise and thanks to Thee as - cend For ev - er - more, blest

ff

All praise and thanks to Thee as - cend For ev - er - more, blest

ff

All praise and thanks to Thee as - cend For ev - er - more, blest

Quicker. ♩ = 108.

ff Organ.

O SAVING VICTIM.

One in . . Three; O grant us life . . that shall not end . .

One in . . Three; O grant us life . . that shall not

One in Three; O grant us life . . . that shall not end In . .

One in . . Three; O grant us life . . . that shall not end In . .

One in Three; O grant us life that shall not end In

In our true na - tive, true na - tive land with Thee, *fff* O grant us

end In . . our . . true na - tive land with Thee, *fff* O grant us

our true na - tive, true na - tive land with Thee, *fff* O grant us

our true na - tive, true na - tive land with Thee, *fff* O grant us

our true na - tive, true na - tive land with Thee, *fff* O grant us

our true na - tive, true na - tive land with Thee, *fff* O grant us

O SAVING VICTIM.

life . . that shall not end In our true na - tive, true na - tive

life . . that shall not end In our true na - tive, true na - tive

life that shall not end In our true na - tive, true na - tive

life that shall not end In . . our true na - tive, true na - tive

life that shall not end In our true na - tive, true na - tive

The first system of the musical score for 'O SAVING VICTIM.' consists of six staves. The first five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and the sixth staff is the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: 'life . . that shall not end In our true na - tive, true na - tive'.

land with Thee. *pp* A - men, *rall.* A - - - men.

land with Thee. *pp* A - men, *rall.* A - - - men.

land with Thee. *pp* A - - - men, *rall.* A - - - men.

land with Thee. *pp* A - - - men, *rall.* A - - - men.

land with Thee. *pp* A - - - men, *rall.* A - - - men.

land with Thee. *pp* A - - - men, *rall.* A - - - men.

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings *pp* (pianissimo) and *rall.* (rallentando). The lyrics are: 'land with Thee. A - men, A - - - men.'.

ALBERT LOWE.

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No. 4.—Jesus, gentlest Saviour.

No. 5.—O let him whose sorrow.

No. 6.—Jesu, grant me this, I pray.

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No. 4.—The day Thou gavest.

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Jesu, Word of God Incarnate

SHORT ANTHEM

COMPOSED BY

B. LUARD SELBY.

$\frac{1}{2}$

PRICE TWOPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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Jesu, Word of God Incarnate.

SHORT ANTHEM.

Composed by B. LUARD SELBY.

Lento.

SOPRANO.

TENOR.
BASS.

p

Je - su, Word of God In - car - nate!

ORGAN.

Lento.

Sw. pp

Gt. p

Ped.

p

Of the Vir - gin Ma - ry born; *pp* On the Cross Thy sa - cred Bo -

pp

On the Cross Thy sa - cred Bo -

senza Ped.

Ped.

mf

- dy For us men with nails was torn.

mf

- dy For us men with nails was torn.

Sw.

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JESU, WORD OF GOD INCARNATE.

SOPRANO.
mf
Cleanse us by the Blood and Wa - ter Stream-ing from Thy

ALTO.
mf
Cleanse us by the Blood and Wa - ter Stream-ing from Thy

TENOR.
mf
Cleanse us by the Blood and Wa - ter . . . Stream-ing from Thy

BASS.
mf
Cleanse us by the Blood and Wa - ter Stream-ing from Thy

molto cres.

mf Gt.

pierc - ed side; Feed us with Thy Bo - dy bro - ken, Now . . .

pierc - ed side; . . . Feed us with Thy Bo - dy bro - ken, Now . . .

pierc - ed . . . side; . . . Feed us with Thy Bo - dy bro - ken, Now . . .

pierc - ed side; Feed us with Thy Bo - dy bro - ken, Now . . .

p *f* *p* *f* *p* *f* *p* *f*

increase Sw. *mf*

. . . and in death's a - go - ny. Hear us, . . .

. . . and in death's a - go - ny. Hear us, . . .

. . . and in death's a - go - ny. Hear us, . . .

. . . and in death's a - go - ny. Hear us, . . .

molto dim. *Sw.*

JESU, WORD OF GOD INCARNATE.

mer - ci - ful and mild, Je - su,

mer - ci - ful and mild, Je - su,

mer - ci - ful and mild, Je - su,

mer - ci - ful and mild, Je - su,

p Gt. *Sw.* *Ped.*

senza Ped.

rall. *più lento.* *pp*

Je - su, Ma - ry's gra - cious Child. A - - men.

rall. *pp*

Je - su, Ma - ry's gra - cious Child. A - - men.

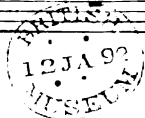
rall. *pp*

Je - su, Ma - ry's gra - cious Child. A - - men.

rall. *pp*

Je - su, Ma - ry's gra - cious Child. A - - men.

più lento. *Sw. with 16 ft. pp*



O SATISFY US WITH THY MERCY. 35

ANTHEM.

composed by

Alfred T. Shoebridge.

Psalm CX.

Price 6d.

Liverpool: W.H. & G.H. DREAPER, 96, Bold Street.



Soprano.

Alto.

Tenor.

Basso.

O sat - is -

O sat - is -

O sat - is -

cresc. *rall.*

rall.

fy us with thy mer-cy, with thy mer-cy, with thy mer-cy. O sat - is -

rall.

fy us with thy mer-cy, with thy mer-cy, with thy mer-cy. O sat - is -

rall.

fy us with thy mer-cy, with thy mer-cy, with thy mer-cy. O sat - is -

rall.



rall.

fy us with thy mer-cy and that soon, and

fy us with thy mer-cy and that soon, and

fy us with thy mer-cy and that soon, and

rall.

rallentando

un poco più mosso

that soon. So shall we re-joice and be glad all the

that soon.

that soon.

rallentando

un poco più mosso

O sat-is-fy us with thy

days of our life, all the days, the days of our

So shall we re-joice and be glad all the

mer-cy, with thy mer-cy, with thy mer-cy, O sat - is - -
 life, So shall we re - joice, So shall we re -
 days of our life, So shall we re - joice,

fy us with thy mercy and that soon. So shall we re-
 joice, So shall we re - joice and be glad, and be
 So shall we re - joice, So shall we re-joice and be glad, and be

joice and be glad all the days of our life. So shall we re-
 glad, sat - is - fy us with thy mer - cy, with thy mer-cy,
 glad, sat - is - fy us with thy mer-cy, with thy mer-cy,
 O sat - is - fy us with thy mer - cy, with thy mer - cy, with thy

joyce, So shall we re - joyce, — So shall we re - joyce, So shall we re - joyce, mer-cy. O sat - is - fy us with thy mer - cy and

So shall we re - joyce and be glad, joyce, So shall we re - joyce and be joyce, that soon.

So shall we re - joyce and be glad, So shall we re - glad, So shall we re - joyce and be So shall we re -

joyce and be glad, and be glad, and be glad all the
glad, and be glad all the days of
joyce and be glad all the days of our
So shall we re-joyce and be

days of our life,
our life,
life, So shall we re-joyce and be glad all the
glad all the days of our life, So shall we re-

all the days of our life,
all the days of our life,
days of our life, all the days of our life,
joyce and be glad all the days of our life, So shall we re-

So shall we re -

So shall we re - joyce and be

So shall we re - joyce and be glad, and be

joyce and be glad, and be glad, and be

joyce all the days of our life. *rall.*

glad all the days of our life. *rall.*

glad all the days of our life. *rall.*

glad all the days of our life. *rall.*

rall. *accel.*

rit.

molto rall. *sf*

HOW LOVELY ARE THE MESSENGERS

ANTHEM FOR FOUR VOICES

36

COMPOSED BY

THOS. SMITH.

Romans x. 15; Ps. xix. 4.

Price Threepence.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

Andante.

SOPRANO. *p* How love - ly are the mes - sen - gers that preach us the gos - pel of peace, how

ALTO. *p* How love - ly are the mes - sen - gers that preach us the gos - pel of peace, how

TENOR. *p* How love - ly are the mes - sen - gers that preach us the gos - pel of peace, how

BASS. *p* How love - ly are the mes - sen - gers that preach us the gos - pel of peace, how

ORGAN. *Andante.* *p* $\text{♩} = 56.$

cres. *dim.* *cres.* *dim.* *p*

love - ly are the mes - sen - gers that preach us the gos - pel of peace, . . the gos - pel

cres. *dim.* *cres.* *dim.* *p*

love - ly are the mes - sen - gers that preach us the gos - pel of peace, . . the gos - pel

cres. *dim.* *cres.* *dim.* *p*

love - ly are the mes - sen - gers that preach us the gos - pel of peace, . . the gos - pel

cres. *dim.* *cres.* *dim.* *p*

love - ly are the mes - sen - gers that preach us the gos - pel of peace, . . the gos - pel



HOW LOVELY ARE THE MESSENGERS.

of peace, . . the gos - pel of peace, . . how love - ly are the mes - sen -

of . . peace, . . the gos - pel of peace, . . how love - ly are the mes - sen -

of peace, . . the gos - pel of peace, . . how love - ly are the mes - sen -

of peace, . . the gos - pel of peace, . . how love - ly are the mes - sen -

- gers that preach us the gos - pel of peace, . . how love - ly are the mes - sen -

- gers that preach us the gos - pel of peace, . . how love - ly are the mes - sen -

- gers that preach us the gos - pel of peace, . . how love - ly are the mes - sen -

- gers that preach us the gos - pel of peace, . . how love - ly are the mes - sen -

- gers that preach us the gos - pel of peace, . . the gos - pel of peace. . .

- gers that preach us the gos - pel of peace, . . the gos - pel of peace. . .

- gers that preach us the gos - pel of peace, . . the gos - pel of peace. . .

- gers that preach us the gos - pel of peace, . . the gos - pel of peace. . .

HOW LOVELY ARE THE MESSENGERS.

their sound is gone out, their sound is gone out in - to all
 sound is gone out, . . . their sound is gone out in - to all
 their sound is gone out, their sound is gone out in - to all
 sound is gone out, . . . their sound is gone out in - to all

HOW LOVELY ARE THE MESSENGERS.

mf

lands, and their words in - to the ends of the world, and their words in - to the

mf

lands, and their words in - to the ends of the world, and their words in - to the

mf

lands, and their words in - to the ends of the world, and their words in - to the

mf

lands, and their words in - to the ends of the world, and their words in - to the

mf

ff

ends of the world, their sound is gone out in - to all lands, and their

ff

ends of the world, their sound is gone out in - to all lands, and their

ff

ends of the world, their sound is gone out in - to all lands, and their

ff

ends of the world, their sound is gone out in - to all lands, and their

ff

rall.

words in - to the ends, the ends of the world, the ends of the world.

rall.

words in - to the ends, the ends of the world, the ends of the world.

rall.

words in - to the ends, the ends of the world, the ends of the world.

rall.

words in - to the ends, the ends of the world, the ends of the world.

rall.



PUT YE IN THE SICKLE, FOR
THE HARVEST IS RIPE

FULL ANTHEM FOR FOUR VOICES

BY

THOMAS SMITH

LATE ORGANISING CHOIRMASTER TO THE CHURCH MUSIC SOCIETY FOR THE
ARCHDEACONRY OF SUDBURY.

PRICE THREEPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.



Put ye in the Sickle, for the Harvest is ripe.*

ANTHEM FOR HARVEST.

Psalm lxviii. 32; Joel iii. 13;
Zech. i. 11; Psalm lxi. 7.

Composed by THOMAS SMITH.

With spirit.

SOPRANO. *f* Sing un - to God, O ye king-doms of the earth, O sing prais - es, sing prais - es

ALTO. *f* Sing un - to God, O ye king-doms of the earth, O sing prais - es, sing prais - es

TENOR. *f* Sing un - to God, O ye king-doms of the earth, O sing prais - es, sing prais - es

BASS. *f* Sing un - to God, O ye king-doms of the earth, O sing prais - es, sing prais - es

ORGAN. *f* $\text{♩} = 72.$ *With spirit.*

un - to the Lord, O sing un - to God, O sing un - to God, O sing

un - to the Lord, O sing un - to God, O sing un - to God, O sing

un - to the Lord, O sing un - to God, O sing un - to God, O sing

un - to the Lord, O sing un - to God, O sing un - to God, O sing

* It is suggested that as the words are taken from different parts of the Bible, in giving out the Anthem, the whole of the text should be read.

PUT YE IN THE SICKLE, FOR THE HARVEST IS RIPE.

prais - es, sing prais - es un - to the Lord, O sing prais - es, sing prais - es un - to the Lord. *rall.*

prais - es, sing prais - es un - to the Lord, O sing prais - es, sing prais - es un - to the Lord. *rall.*

prais - es, sing prais - es un - to the Lord, O sing prais - es, sing prais - es un - to the Lord. *rall.*

prais - es, sing prais - es un - to the Lord, O sing prais - es, sing prais - es un - to the Lord. *rall.*

Moderato.
Put ye in the sic-kle, for the har - vest is ripe, the press is full, and the vats o - ver - flow,
p

Put ye in the sic-kle, for the har - vest is ripe, the press is full, and the vats o - ver - flow,
p

Put ye in the sic-kle, for the har - vest is ripe, the press is full, and the vats o - ver - flow,
p

Put ye in the sic-kle, for the har - vest is ripe, the press is full, and the vats o - ver - flow,
p

Moderato. ♩ = 132.

cres. put ye in the sic - kle, for the har - vest is ripe, the press is full, and the *dim.*

cres. put ye in the sic - kle, for the har - vest is ripe, the press is full, and the *dim.*

cres. put ye in the sic - kle, for the har - vest is ripe, the press is full, and the *dim.*

cres. put ye in the sic - kle, for the har - vest is ripe, the press is full, and the *dim.*

cres. put ye in the sic - kle, for the har - vest is ripe, the press is full, and the *dim.*

PUT YE IN THE SICKLE, FOR THE HARVEST IS RIPE.

vats o-ver-flow, the press is full, and the vats o-ver-flow, the har-vest is

vats o-ver-flow, the press is full, and the vats o-ver-flow, the har-vest is

vats o-ver-flow, the press is full, and the vats o-ver-flow, the har-vest is

vats o-ver-flow, the press is full, and the vats o-ver-flow, the har-vest is

rall. *slowly.* *pp*
ripe, the press is full, and the vats o-ver-flow. All the earth sit-teth still, and is at

rall. *slowly.* *pp*
ripe, the press is full, and the vats o-ver-flow. All the earth sit-teth still, and is at

rall. *slowly.* *pp*
ripe, the press is full, and the vats o-ver-flow. All the earth sit-teth still, and is at

rall. *slowly.* *pp*
ripe, the press is full, and the vats o-ver-flow. All the earth sit-teth still, and is at

rall.
rest, all the earth sit-teth still, and is at rest, sit-teth still, sit-teth still, and is at rest.

rall.
rest, all the earth sit-teth still, and is at rest, sit-teth still, sit-teth still, and is at rest.

rall.
rest, all the earth sit-teth still, and is at rest, sit-teth still, sit-teth still, and is at rest.

rall.
rest, all the earth sit-teth still, and is at rest, sit-teth still, sit-teth still, and is at rest.

PUT YE IN THE SICKLE, FOR THE HARVEST IS RIPE.

Briskly. f

O praise our God, ye peo - ple, make the voice of His praise to be heard, O praise our

O praise our God, ye peo - ple, make the voice of His praise to be heard,

O praise our God, ye peo - ple, make the voice of His praise to be heard,

O praise our God, ye peo - ple, make the voice of His praise to be heard,

Briskly. f $\text{♩} = 120.$

God, . . . O praise our God, . . . O praise our God, ye peo - ple,

O praise our God, O praise our God, O praise our God, ye peo - ple,

O praise our God, O praise our God, O praise our God, ye peo - ple,

O praise our God, O praise our God, O praise our God, ye peo - ple,

make the voice of His praise to be heard, O praise our God, O

make the voice of His praise to be heard, O praise our God, O

make the voice of His praise to be heard, O praise our God, . . . O praise our God, . .

make the voice of His praise to be heard, O praise our God, O

PUT YE IN THE SICKLE, FOR THE HARVEST IS RIPE.

praise our God, O praise our God, ye people, make the voice of His praise to be heard.

[illegible]

Musical score for the hymn "Praise to Thee, My God". The score is arranged for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The lyrics are: "peo - ple, make the voice of His praise to be heard, O praise our God, . . .". The piano part provides harmonic support with chords and moving lines. The score is written on a grand staff with a key signature of one sharp (F#) and a common time signature (C).

O praise our God, O praise our God, ye peo - ple,
 God, O praise our God, O praise our God, ye peo - ple,
 God, O praise our God, O praise our God, ye peo - ple,
 God, O praise our God, O praise our God, ye peo - ple,

[illegible][illegible]

REJOICE GREATLY, O DAUGHTER OF SION

ANTHEM FOR TENOR SOLO AND CHORUS

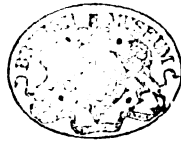
BY

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ARCHDEACONRY OF SUDBURY.

PRICE THREEPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.



Rejoice greatly, O Daughter of Sion.

ANTHEM FOR TENOR SOLO AND CHORUS.

Zech. ix. 9; Jer. xxiii. 6; Zeph. iii. 17.*

TENOR SOLO. †
Joyfully.

Composed by THOMAS SMITH.

VOICE.

Re - joice great - ly, O daugh - ter of Si - on, be - hold, thy

ORGAN.

mf

King, thy King com - eth un - to thee, be - hold, thy King, be -

- hold, thy King, be - hold, .. thy King com - eth un - to thee.

FULL SOPRANO.

ALTO.

TENOR.

BASS.

Re - joice great - ly, O daugh - ter of Si - on, be - hold, thy King, thy

Re - joice great - ly, O daugh - ter of Si - on, be - hold, thy King, thy

Re - joice great - ly, O daugh - ter of Si - on, be - hold, thy King, thy

Re - joice great - ly, O daugh - ter of Si - on, be - hold, thy King, thy

mf

* As the words are taken from different parts of the Bible, it is suggested that in giving out the Anthem the whole of the text should be read.

† If there is no Solo Tenor, the opening movement may be sung by a Soprano; failing that, the Anthem may begin at "Full."

REJOICE GREATLY, O DAUGHTER OF SION.

King com - eth un - to thee, be - hold, thy King, be - hold, thy King, be -

King com - eth un - to thee, be - hold, thy King, be - hold, thy King, be -

King com - eth un - to thee, be - hold, thy King, be - hold, thy King, be -

King com - eth un - to thee, be - hold, thy King, be - hold, thy King, be -

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "King com - eth un - to thee, be - hold, thy King, be - hold, thy King, be -". The music is in G major and 4/4 time. The piano part provides a harmonic foundation with chords and moving lines.

- hold, .. thy King com - eth un - to thee, re - joice, re - joice great - ly, O

- hold, .. thy King com - eth un - to thee, re - joice, re - joice great - ly, O

- hold, thy King com - eth un - to thee, re - joice, re - joice great - ly, O

- hold, .. thy King com - eth un - to thee, re - joice, re - joice great - ly, O

The second system continues the vocal and piano parts. The lyrics are: "- hold, .. thy King com - eth un - to thee, re - joice, re - joice great - ly, O". The piano part includes a dynamic marking of *p* (piano) at the beginning of the system.

daugh - ter of Si - on, re - joice, re - joice great - ly, O daugh - ter of

daugh - ter of Si - on, re - joice, re - joice great - ly, O daugh - ter of

daugh - ter of Si - on, re - joice, re - joice great - ly, O daugh - ter of

daugh - ter of Si - on, re - joice, re - joice great - ly, O daugh - ter of

The third system concludes the piece. The lyrics are: "daugh - ter of Si - on, re - joice, re - joice great - ly, O daugh - ter of". The piano part features dynamic markings of *f* (forte) and *cres.* (crescendo) throughout the system.

REJOICE GREATLY, O DAUGHTER OF SION.

Si - on, be - hold, thy King, thy King com - eth un - to thee.

Si - on, be - hold, thy King, thy King com - eth un - to thee.

Si - on, be - hold, thy King, thy King com - eth un - to thee.

Si - on, be - hold, thy King, thy King com - eth un - to thee.

Andante.
He shall be call - ed the Lord our Right-eousness, He shall be call - ed the

He shall be call - ed the Lord our Right-eousness, He shall be call - ed the

He shall be call - ed the Lord our Right-eousness, He shall be call - ed the

He shall be call - ed the Lord our Right-eousness, He shall be call - ed the

Andante.

Lord our Right-eousness, He will rest in His love, He will rest in His

Lord our Right-eousness, He will rest in His love, He will rest in His

Lord our Right-eousness, He will rest in His love, He will rest in His

Lord our Right-eousness, He will rest in His love, He will rest in His

REJOICE GREATLY, O DAUGHTER OF SION.

love, He will rest in His love, and joy o - ver thee with sing - ing, He will

love, He will rest in His love, and joy o - ver thee with sing - ing, He will

love, He will rest in His love, and joy o - ver thee with sing - ing, He will

love, He will rest in His love, and joy o - ver thee with sing - ing, He will

rest in His love, He will rest in His love, He will rest in His love, and joy

rest in His love, He will rest in His love, He will rest in His love, and joy

rest in His love, He will rest in His love, He will rest in His love, and joy

rest in His love, He will rest in His love, He will rest in His love, and joy

dim. o - ver thee with sing - ing, *rall.* He will rest in His love, and joy o - ver thee with sing - ing.

dim. o - ver thee with sing - ing, *rall.* He will rest in His love, and joy o - ver thee with sing - ing.

dim. o - ver thee with sing - ing, *rall.* He will rest in His love, and joy o - ver thee with sing - ing.

dim. o - ver thee with sing - ing, *rall.* He will rest in His love, and joy o - ver thee with sing - ing.

REJOICE GREATLY, O DAUGHTER OF SION.

Allegro.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

Allegro. ♩ = 88.

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, A - men, A - men, A - men, Al - le - lu - ia,

Al - le - lu - ia, A - men, A - men, A - men, Al - le - lu - ia,

Al - le - lu - ia, A - men, A - men, A - men, Al - le - lu - ia,

Al - le - lu - ia, A - men, A - men, A - men, Al - le - lu - ia,

REJOICE GREATLY, O DAUGHTER OF SION.

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia,

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia,

Slower.

Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

Slower.

WORTHY IS THE LAMB

FULL ANTHEM FOR FOUR VOICES

COMPOSED BY

THOS. SMITH.

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Largo.

SOPRANO.

Wor - thy is the Lamb that was slain, wor - thy is the Lamb that was slain for

ALTO.

Wor - thy is the Lamb that was slain, wor - thy is the Lamb that was slain for

TENOR.

Wor - thy is the Lamb that was slain, wor - thy is the Lamb that was slain for

BASS.

Wor - thy is the Lamb that was slain, wor - thy is the Lamb that was slain for

ORGAN.
♩ = 60.

Largo.

f

dim.

us, and hath re - deem'd us by His blood, wor - thy is the Lamb that was slain,

dim.

us, and hath re - deem'd us by His blood, wor - thy is the Lamb that was slain,

dim.

us, and hath re - deem'd us by His blood, wor - thy is the Lamb that was slain,

dim.

us, and hath re - deem'd us by His blood, wor - thy is the Lamb that was slain,

dim.

f



WORTHY IS THE LAMB.

Allegro.

wor - thy is the Lamb that was slain for us. Bless - ing and hon - our, glo - ry and

wor - thy is the Lamb that was slain for us. Bless - ing and hon - our, glo - ry and

wor - thy is the Lamb that was slain for us. Bless - ing and hon - our, glo - ry and

wor - thy is the Lamb that was slain for us. Bless - ing and hon - our, glo - ry and

Allegro. ♩ = 100.

power, be un - to Him, be un - to . . Him, bless - ing and hon - our, glo - ry and

power, be un - to Him, be un - to Him, bless - ing and hon - our, glo - ry and

power, be un - to Him, be un - to Him, bless - ing and hon - our, glo - ry and

power, be un - to Him, be un - to Him, bless - ing and hon - our, glo - ry and

power, be un - to Him, be un - to Him, that sit - teth on the throne of His

power, be un - to Him, be un - to Him, that sit - teth on the throne of His

power, be un - to Him, be un - to Him, that sit - teth on the throne of His

power, be un - to Him, be un - to Him, that sit - teth on the throne of His

WORTHY IS THE LAMB.

glo - ry, for ev - er, and un - to the Lamb, for ev - er,
 glo - ry, for ev - er, and un - to the Lamb, for ev - er,
 glo - ry, for ev - er, and un - to the Lamb, *ff* bless - ing and hon - our, for ev - er,
 glo - ry, for ev - er, and un - to the Lamb, *ff* bless - ing and hon - our, for ev - er,

for ev - er, be un - to Him, bless - ing and hon - our,
 for ev - er, be un - to Him, bless - ing and hon - our,
 glo - ry and pow - er, for ev - er, be un - to Him, bless - ing and hon - our,
 glo - ry and pow - er, for ev - er, be un - to Him, bless - ing and hon - our,

glo - ry and power, be un - to .. Him, be un - to Him that sit - teth on the
 glo - ry and power, be un - to Him, be un - to Him that sit - teth on the
 glo - ry and power, be un - to .. Him, be un - to Him that sit - teth on the
 glo - ry and power, be un - to .. Him, be un - to Him that sit - teth on the

WORTHY IS THE LAMB.

throne, for ev - er and ev - er, for ev - er and ev - - er.

throne, for ev - er and ev - er, for ev - er and ev - - er.

throne, for ev - er and ev - er, for ev - er and ev - - er.

throne, for ev - er and ev - er, for ev - er and ev - - er.

Slowly.
Al - - le - lu - ia! A - - men.

ff
Al - - le - lu - ia! A - - men.

ff
Al - - le - lu - ia! A - - men.

ff
Al - - le - lu - ia! A - - men.

Slowly.
ff



While the Shepherds were abiding

CHRISTMAS ANTHEM

COMPOSED BY

SYDNEY T. SPALDING.

2

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While the Shepherds were abiding.

CHRISTMAS ANTHEM.

Luke ii. 8—11, 13, 14.

SYDNEY T. SPALDING.

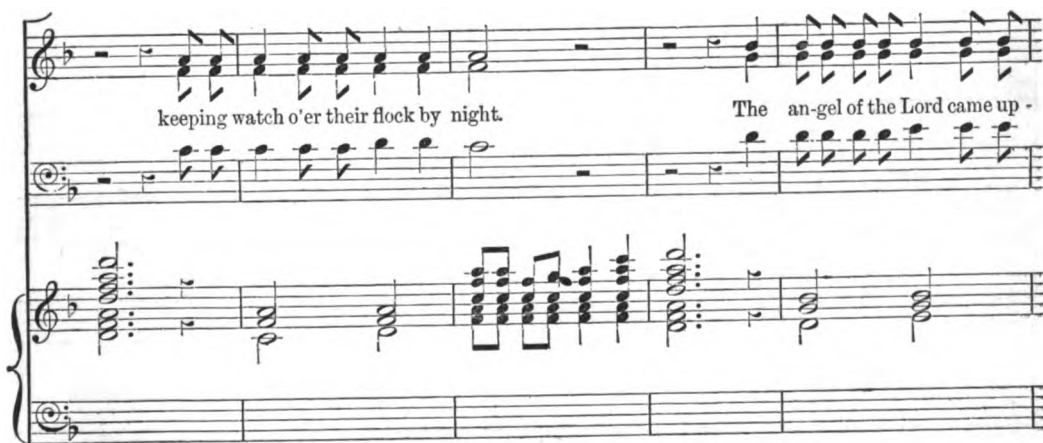
SOPRANO.
ALTO.
TENOR.
ORGAN.

Andante quasi allegretto. *mf*

While the shepherds were a-bid-ing in the field,

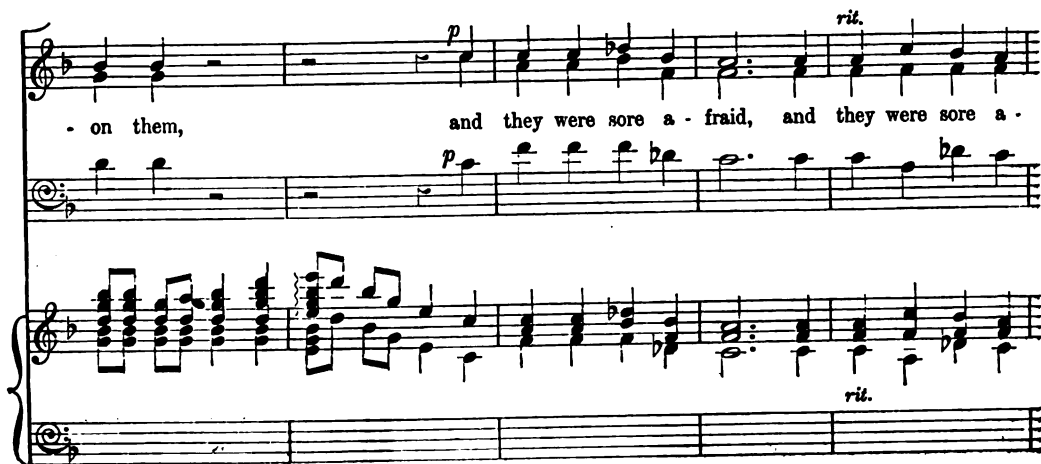


keeping watch o'er their flock by night. The an-gel of the Lord came up -



- on them, and they were sore a - fraid, and they were sore a -

p *rit.*



WHILE THE SHEPHERDS WERE ABIDING.

a tempo.

fraid.

TENOR SOLO.

And the an - gel said un-to them, and the an - gel said un-to them,

a tempo.

Open Diaps. & Claribel.

SOPRANO SOLO.

Fear not,

rit. *a tempo.*

Claribel.

fear not: for, be - hold, I bring you good tid - ings of great

joy, fear not, I bring you good tid - ings, good tid - ings

rall. *a tempo.*

of great joy, good tid - ings, good tid - ings of

f *dim.*

The musical score is written for voice and piano. It begins with a Tenor Solo in B-flat major, 4/4 time, marked 'a tempo'. The Tenor part is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: 'fraid. And the an - gel said un-to them, and the an - gel said un-to them,'. The piano part features 'Open Diaps. & Claribel.' The score then transitions to a Soprano Solo, also marked 'a tempo'. The Soprano part is on a single staff, and the piano accompaniment continues. The lyrics are: 'Fear not, fear not: for, be - hold, I bring you good tid - ings of great joy, fear not, I bring you good tid - ings, good tid - ings'. The piano part includes markings for 'rit.' (ritardando), 'a tempo.', 'rall.' (rallentando), and 'f' (forte). The score concludes with the lyrics 'of great joy, good tid - ings, good tid - ings of' and a 'dim.' (diminuendo) marking.

WHILE THE SHEPHERDS WERE ABIDING.

great joy.

cres. dim. rall.

SOPRANO SOLO *Largo.*

For

stac. Largo.

Flute in. *a tempo. Claribel and stopped Diapason.* Flute.

mf un-to you is born this day, a *cres.* Sa-viour, a *f* Sa-viour, *p* a

mf *cres. Open Diapason.*

rit. Sa-viour, which is Christ the Lord. *Allegro ma non troppo. TENOR SOLO.* And sud-den-ly there was

rit. Allegro ma non troppo. Claribel.

with the angel a mul-ti-tude of the heavenly host praising God, and

WHILE THE SHEPHERDS WERE ABIDING.

say - ing :

stringendo.

molto cres.

Open Diapason.

FULL.
Allegro maestoso.

ff

Glo - ry to God in the high - est, glo - ry to God in the

Allegro maestoso.

Principal.

high - est, glo - ry to God, glo - ry to God, glo - ry to God,

glo - ry to God, glo - ry to God in the high - est, glo - ry, glo - ry,

WHILE THE SHEPHERDS WERE ABIDING.

SOPRANO.

ALTO.

TENOR.

BASS.

f

glo - ry to God in the high - est, glo - ry to God, glo - ry,

high - est, glo - ry, glo - ry to God, glo - ry to God in the glo - ry to God, glo - ry to God in the high - est, glo - ry to glo - ry, glo - ry, glo - ry to God in the high - est, glo - ry to God in the high - est, glo - - - ry, glo - ry,

rit. high - est, glo - - - ry, glo - ry, glo - ry, glo - ry to God, *rit.* God, glo - ry to God, glo - - - ry to God, glo - ry to God, *rit.* glo - ry to God, glo - ry to God, glo - - - ry, glo - ry to God, *rit.* glo - ry, glo - ry to God, glo - ry, glo - ry, glo - ry to God, *rit.*

WHILE THE SHEPHERDS WERE ABIDING.

f glo - ry to God, glo - ry to God, glo - ry, glo - ry, glo - ry,

rall. *f* *a tempo.* glo - ry to God in the

p *cres. e rall.* *f* *f* *a tempo.*

high - est, glo - ry to God in the high - est,

glo - ry to God, glo - ry to God, glo - ry to God, glo - ry to God,

WHILE THE SHEPHERDS WERE ABIDING.

ff rit. *a tempo.*

glo - ry to God in the high - est, glo - ry, glo - ry to God,

ff rit. *Più animato. a tempo.*

Andante tranquillo.

mf

on earth peace, good will toward

Andante tranquillo.

SOPRANO.

on earth peace, good will toward men, on earth peace . . good

ALTO.

men, peace, good will toward men, peace, good will toward men,

TENOR.

BASS.

on earth peace, good

WHILE THE SHEPHERDS WERE ABIDING.

will, peace, good will, good will toward men, on earth

peace, good will, peace, good will toward men,

on earth peace, good will toward men, on earth

will toward men, peace, good will, good will toward men, on

peace, good will toward men, on earth peace, peace, good

peace, peace, good will, on earth peace, good will toward men,

peace, peace, good will, peace, peace, good will,

earth peace, good will, peace, good will toward men, on

rit. *a tempo.*
will, . . peace, good will toward men, on earth peace, . . good will toward men, on

rit. *a tempo.*
peace, peace, good will toward men, peace, peace, good will toward men,

rit. *a tempo.*
peace, peace, good will toward men, on earth peace, good will toward men,

rit. *a tempo.*
earth peace, good will toward men, peace, peace, good will toward men,

WHILE THE SHEPHERDS WERE ABIDING.

f *dim.*

earth peace, good will, . . . on earth peace, good will, . . . on earth

dim.

on earth peace, good will, peace, peace, good will, . . . on earth

f *dim.*

on earth peace, good will, peace, good will, . . . on earth

f *dim.*

on earth peace, peace, good will, . . . on earth

peace, good will, . . . on earth peace, good will toward

pp *ppp*

men,

rit. *f a tempo.*

WHILE THE SHEPHERDS WERE ABIDING.

glo - ry to God in the high - est, glo - ry to God in the high - est,

glo - ry to God, glo - ry to God, glo - ry to God, glo - ry to God,

glo - ry to God in the high - est, glo - ry, glo - ry to God.

rit. *a tempo.*

Largo. A - men, A - men, A - men, A - men.

Largo. *f*



41

NATAL ANTHEM

(TO THEE, O LORD ALMIGHTY.)

WORDS BY

MISS STEAD

MUSIC BY

F. REGINALD STATHAM.

72

PRICE SIXPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

LONDON:
NOVELLO, EWER AND CO.,
PRINTERS.



NATAL ANTHEM

(TO THEE, O LORD ALMIGHTY).

Words by Miss STREAD.

Music by F. REGINALD STATHAM.

Adagio e molto espressivo.
SOPRANO SOLO.

VOICE.

To Thee, O Lord Al - might - y, we lift our earn - est

Adagio e molto espressivo.

ORGAN.

p *pp*

prayer, . . That Thou wilt bless and pros - per our land so green and fair, . . . Where

long a - go there rest - ed a wea - ry toil - worn band, . . Who

named their wel - come ha - ven, Na - tal, the Christ - mas land. . . .

cres.

Andante.
FULL. SOPRANO.

TO THEE, O LORD ALMIGHTY.

To Thee, O Lord Al-might-y, we lift our earn-est prayer, That Thou wilt bless and

ALTO.
To Thee, O Lord Al-might-y, we lift our earn-est prayer, That Thou wilt bless and

TENOR.
To Thee, O Lord Al-might-y, we lift our earn-est prayer, That Thou wilt bless and

BASS.
To Thee, O Lord Al-might-y, we lift our earn-est prayer, That Thou wilt bless and

Andante.
To Thee, O Lord Al-might-y, we lift our earn-est prayer, That Thou wilt bless and

f

pros - per our land so green and fair, . . . Where long a-go there rest-ed a

pros - per our land so green and fair, . . . Where long a-go there rest-ed a

pros - per our land so green and fair, . . . Where long a-go there rest-ed a

pros - per our land so green and fair, . . . Where long . . . a - go, long a-go there

wea - ry toil-worn band, . . Who nam'd their welcome ha - ven, Na-tal, the Christmas land.

wea - ry toil-worn band, . . Who nam'd their welcome ha - ven, Na-tal, the Christmas land.

wea - ry toil-worn band, . . Who nam'd their welcome ha - ven, Na-tal, the Christmas land.

rest-ed a toil-worn band, . . Who nam'd their welcome ha - ven, Na-tal, the Christmas land.

TO THEE, O LORD ALMIGHTY.

SOLO.

Give wis - dom to our ru - lers, bid strife and dis - cord cease, . . . And

SOLO.

Give wis - dom to our ru - lers, bid strife and dis - cord cease, . . . And

SOLO.

Give wis - dom to our ru - lers, bid strife and dis - cord

SOLO.

Give wis - dom to our ru - lers, bid strife and dis - cord cease, . . . And

p

grant with-in our bor - ders pros - pe - ri - ty and peace, . . . That race with race a -

grant with-in our bor - ders pros - pe - ri - ty and peace, . . . That race with race a -

cease, grant within our bor - ders pros - pe - ri - ty and peace, . . . That race with race a -

grant within our bor - ders pros - pe - ri - ty and peace, . . . That race with race a -

- gree - ing u - ni - ted we may stand, . . . While Bri - tain's an - cient ban - ner waves

- gree - ing u - ni - ted we may stand, . . . While Bri - tain's an - cient ban - ner waves

- gree - ing u - ni - ted we may stand, . . . While Bri - tain's an - cient ban - ner waves

- gree - ing u - ni - ted we may stand, . . . While Bri - tain's an - cient ban - ner waves

f *ff*

TO THEE, O LORD ALMIGHTY.

o'er our Christmas land. . .

o'er our Christmas land. . .

o'er our Christmas land. . .

o'er our Christmas land. . .

dim. *p* *p* *rall.*

FULL. BASS.

Wher - ev - er du - ty calls them, Where pe - ril most ap - pears, . . Their

hearths and homes de - fend - ing, God guard our vo - lun - teers; That

f *ff*

FULL. TENOR.

They side by side may stand, For

loy - al, brave, and faith - ful, they side by side may stand, For

TO THEE, O LORD ALMIGHTY.

our a - dopt - ed coun - try, our sun - ny Christ - mas land. . .

our a - dopt - ed coun - try, our sun - ny Christ - mas land. . .

FULL SOPRANO.

Though storms with-out may threat - en, and tem - pests round us

FULL ALTO.

Though storms with-out may threat - en, and tem - pests round us

FULL TENOR.

Though storms with-out may threat - en, and tem - pests round us

FULL BASS.

Though storms with-out may threat - en, and tem - pests round us

swell, . . We pray that in our coun - try good - will and peace may

swell, . . We pray that in our coun - try good - will and peace may

swell, . . We pray that in our coun - try good - will and peace may

swell, . . We pray that in our coun - try good - will and peace may

TO THEE, O GOD ALMIGHTY.

dwell . . . Then grant us, Lord, Thy bless - ing, and with Thy migh - ty

dwell . . . Then grant us, Lord, Thy bless - ing, and with Thy migh - ty

dwell . . . Then grant us, Lord, Thy bless - ing, and with Thy migh - ty

dwell . . . Then grant us, Lord, Thy bless - ing, and with Thy migh - ty

hand, . . . Still guard thro' ev - 'ry dan - ger Our own dear Christmas

hand, . . . Still guard thro' ev - 'ry dan - ger Our own dear Christmas

hand, . . . Still guard thro' ev - 'ry dan - ger Our own dear Christmas

hand, . . . Still guard thro' ev - 'ry dan - ger Our own dear Christmas

land, . . . our own dear Christmas land, . . . still guard thro' ev - 'ry

land, . . . our own dear Christmas land, . . . still guard thro' ev - 'ry

land, . . . our own dear Christmas land, . . . still guard thro' ev - 'ry

land, . . . our own dear Christmas land, . . . still guard thro' ev - 'ry

TO THEE, O LORD ALMIGHTY.

dan - ger our own dear Christmas land, . . still guard thro' ev - 'ry

dan - ger our own dear Christmas land, . . still guard thro' ev - 'ry

dan - ger our own dear Christmas land, . . still guard thro' ey - 'ry

dan - ger our own dear Christmas land, . . still guard thro' ev - 'ry

dan - ger our own dear Christmas land, . . our own dear Christmas

dan - ger our own dear Christmas land, . . our own dear Christmas

dan - ger our own dear Christmas land, . . our own dear Christmas

dan - ger our own dear Christmas land, . . our own dear Christmas

land.

land.

land.

land.

land.

rall. al Fine.

marcato,



6

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